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VOGUE

MORE PRETTY WAYS TO DRESS THAN EVER BEFORE

60 GREAT LOOKS

YOUR HAIR: THE LATEST MEDICAL FACTS AND BEAUTY POINTS

SHAPE-UP SECRETS FROM A FAMOUS EXERCISE TEACHER

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the American woman.
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in grey wool flannel with white kid sash/by laird-knox/suits, third floor/

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MARCH 1, 1969

INCORPORATING VANITY FAIR

VOGUE

AMERICAN BRITISH FRENCH ITALIAN AUSTRALIAN

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PENN

COVER: One of the prettiest ways to dress for a spring evening—ribbons in your hair and the most delectable little pink taffeta dress; the top like an Edwardian shirt with inserts of pale green at the ruched throatband and cuffs, and a green sash above a full skirt, pleated in front. By Mollie Parnis; Staron silk needlepoint. At Saks Fifth Avenue; Hutzler's; Gidding-Jenny; Neiman-Marcus. . . . One of the prettiest ways to blush a cheek: Go Blush, a new blushing-gel-in-a tube—here, a soft Pinto Pink. To sweeten a mouth: Honeysparkle Blush lipstick. Both by Estée Lauder. Kenneth coiffure.

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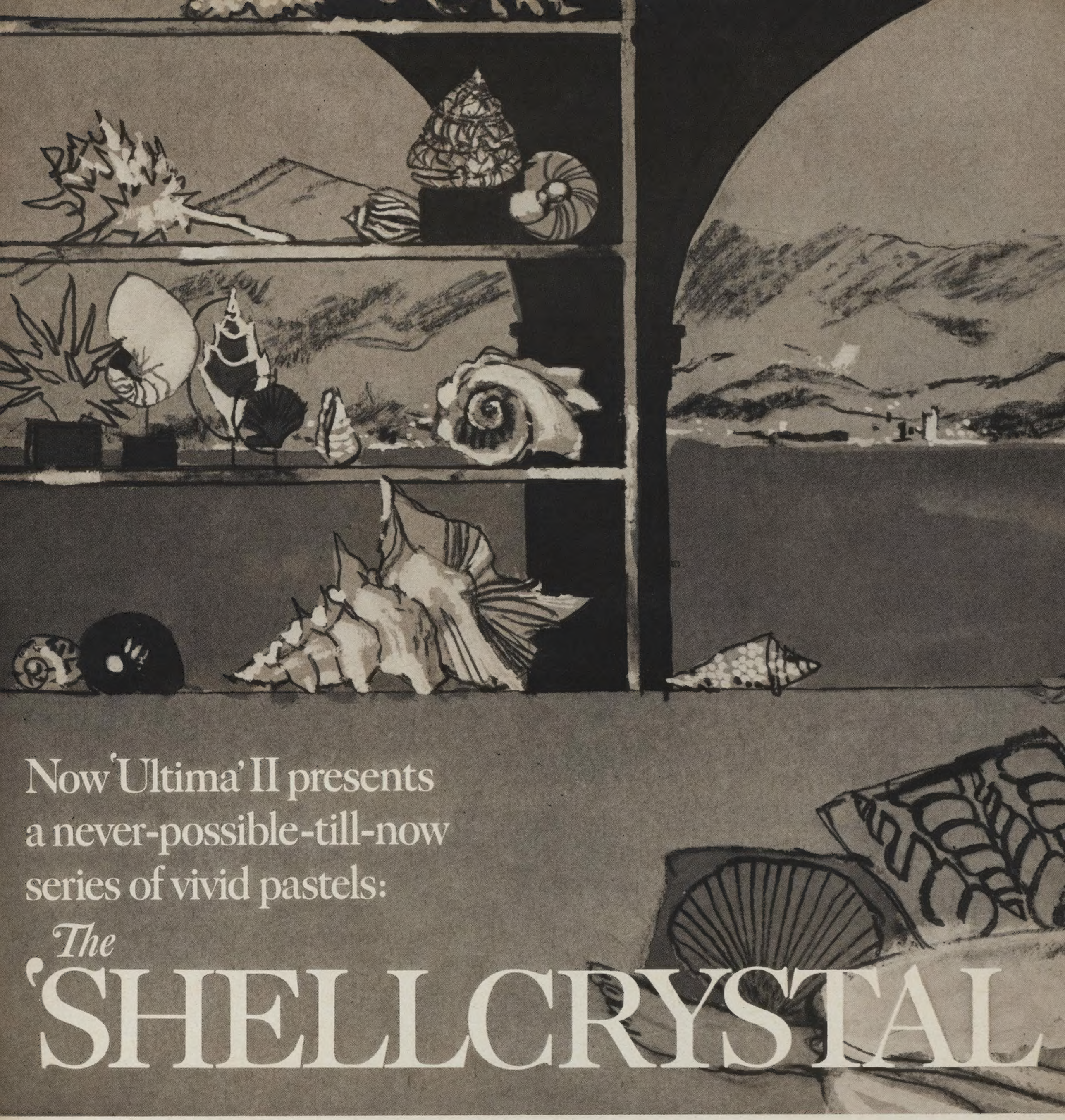

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for
NAN DUSKIN
Philadelphia



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series of vivid pastels:

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This shift to *vividness* on your mouth (slightly softer on your nails) is this Spring's major fashion message. Trend-setters will collect 'The Shellcrystals' now—and *live* in them, clear through Summer.

4 Shellcrystal Lipcremes: Glowing, vivid *Starshell Pink*. Bright, rosy-mauve *Periwinkle Pink*. Brilliant, sunnied *Fire Coral*. Warm, pinked-up *Cozumel Beige*.

4 Shellcrystal Nailcremes. The same vivid pastels that brighten your mouth. But lighter. And just a shade softer. In the exclusive ultra-rich texture that seems to do wonderful 'treatmenty' things to your nails.



The makeup to wear with the Shellcrystals:
'Ultima' II Transparent Face Tints. In new lightened-for-springtime shades: Tawny Beige, a tender honeyed tone. Tawny Rachel, a glowy, skin-warming beige.
'Ultima' II Transparent Eyeshadow Tints. Fluffy, super-whipped pot-de-creme textures, in chic little pots. In new seascape shades of clear Turquoise and Amethyst.

'Ultima'II

The first Collection of 'Couture Cosmetics'.
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Doop's

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The one-of-a-kind skin cream which
brought dramatic, visible results to women's skin
in six out of every ten cases tested.
(Documented by doctors in Europe and America.)

Now, eight years later, here's what women say:



Mrs. Robert A. Cook: "I wish that I'd had Eterna '27' when I was 27! I have a little girl in kindergarten, and I'm quite a bit older than the other kindergarten mothers, and we had a PTA meeting . . . and I said, I think I'll go down there with my head held a little higher this time."



Mrs. Kathleen Wallace: "They say . . . you look great . . . you look better than I've seen you in a long time. Most creams lie there. Eterna '27' makes the skin very, very soft. Doesn't give you that dirty, greasy feeling. I'm ecstatic about it."



Mrs. Arja P. Adair: "The thing that amazed me was . . . for such a simple process, I did see a definite change. I thought, well now . . . will this be true, or won't it be true. And I did find that after using it, well, it was true. After two weeks, I began to notice that my skin was much softer."



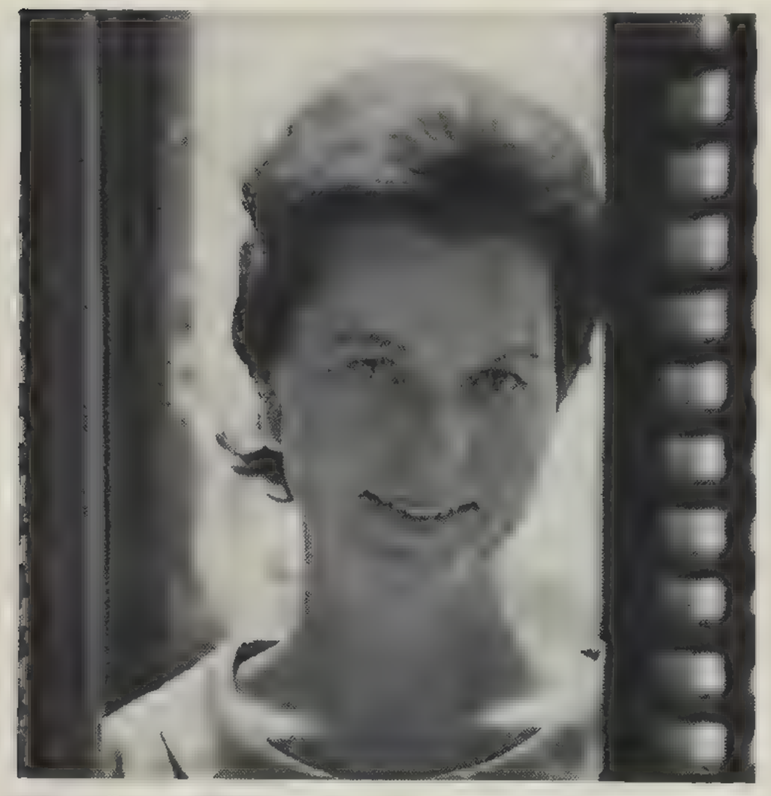
Mrs. Glenn Botkin: It's so simple. I don't have the time to spend on my face now that I had when I had no children . . . I'm six months into forty . . . this was a tremendous boon. Glenn says I have a more luminous skin."



Mrs. Tony Bern: "I've used a good share of the different creams that there are on the market . . . Eterna '27' did the most. I can only keep saying how soft my skin was . . . very smooth and fresh. I was so impressed with it."



Mrs. J. Donald Silberman: "It's everything the ads say. I took Eterna '27' skiing with me, and I was never so grateful . . . I find it gives my face a fresher look . . . a nice glow. I think anybody that uses a cream on her face should use this."



Mrs. John Philbrick: "The best thing is that I don't have to buy any other creams. Eterna '27' is for all parts of your skin. I used it religiously, and I like it. It's made me think younger."



Mrs. Richard Conn: "My husband says I look much prettier and that my skin is more luminous. And I believe him. Yes, I definitely get kissed goodnight more often . . . and by my husband, too."



Mrs. Maurice Perkins, Jr.: "I've used Eterna '27' every night, and I've loved it. I'd be afraid to stop using it. I think it's really something that you need."



Mrs. Richard Kaplan: "I never much believed that anything you put on your face from the outside has any effect, or shows any appreciable difference . . . Eterna '27' does something that you visibly see. I think this is something which helps from the outside, which is remarkable."



Mrs. Edward Epremian: "There really was a visible change within a month. I'm forty-two and I don't mind being that. I think it's a nice age. But naturally, I want to be as nice a forty-two as possible, and I think Eterna '27' has helped. I think of it as a sort of maintenance."



Revlon didn't say it. They did.

There will be a number of unsuccessful attempts to copy this coat.



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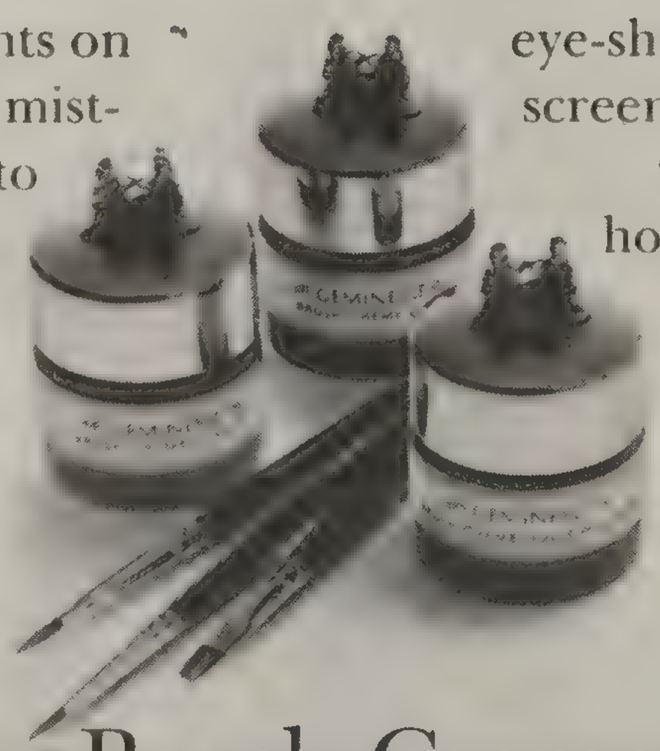




Geminesse creates a haunting new illusion for your eyes.
Soft. Smoky. Exciting. The look of eyes shadowed, outlined and sculptured...
all in tone-on-tone shades of one color.

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This is the look to set your sights on now. Soft shades of one color, misting all the way up from lashes to brow. New Geminesse Brush-Creme Eye Make-ups were born for this look. They're creamy. Smooth. Smoky. A misty eye-liner cream that glides into place and stays there all day. A new brush-on eye-shadow cream that puts a smoke screen of color at your lids. And the world's first shader for the lid-hollow of your eyes...to contour with color that's wispy and soft as a smoke-ring. Wear the Monochromatic look in taupe, bisque, blue, gray or green. It's a beautiful new environment for your eyes.



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Fashion's
open mind focuses attention on the t-strap and generous
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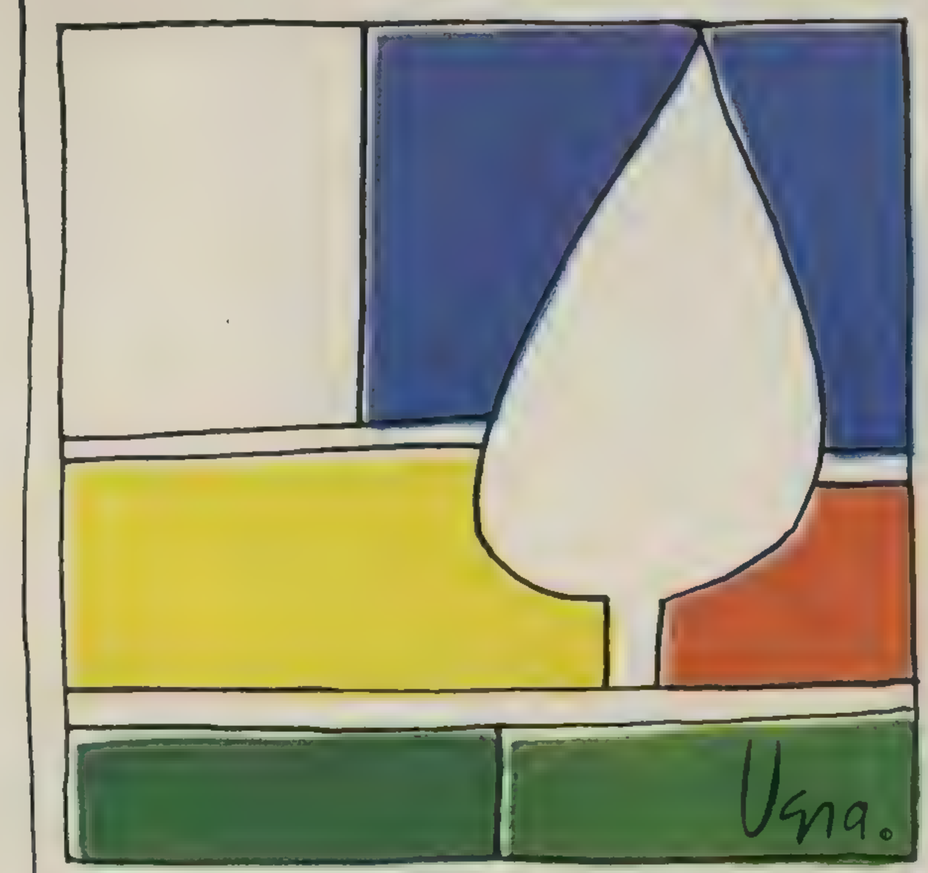
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is one
original
that
can't
be
copied



Don't wait for summer. *Elisabeth Stewart*

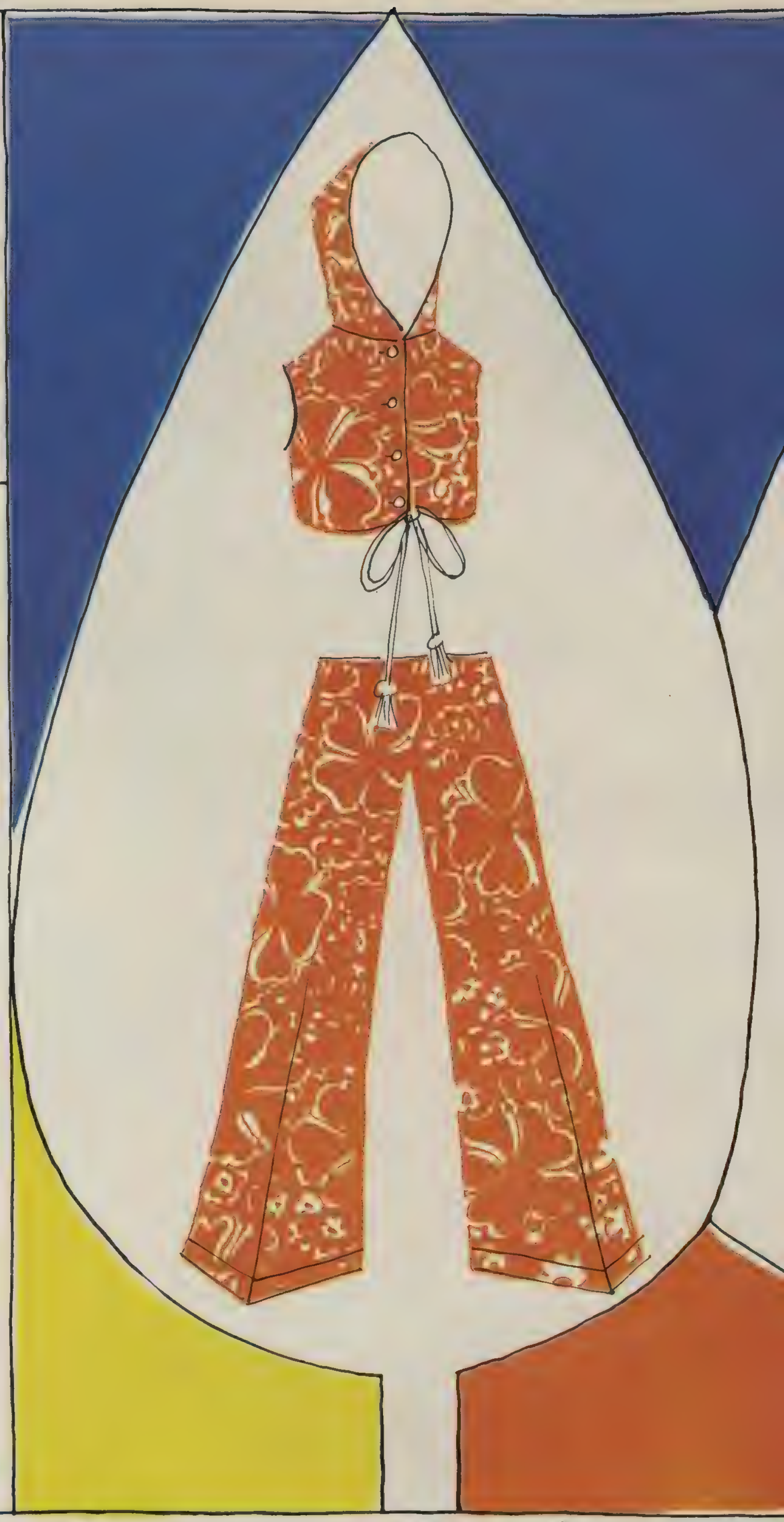


"In Persia," says Vera, "gardens aren't the only thing that are gardens. Rugs are gardens. Tiles are gardens. Bazaars are gardens. Arcades are gardens. Even a drop of perfume is a whole garden of roses." And now you can enjoy Vera's garden as well as all her other versions inspired by the Persians. Mosques. Minarets. Mountains. More. All on great things for you to wear. Like the Persian Garden scarf of silk $5. The hooded midriff topping generous pants. And since it's pants, pants, pants this year, keep going with the tunic over flared pants of Trevira® polyester knit. Or the Persian Tile jacket and bra mixing with jeans. All in Minicare® cottons except where noted. All in Vera colors with no exceptions. $8 to $22 in sizes 6 to 18 at the finest stores between you and Persia. Prices slightly higher in the West.



THE VERA GALLERY

417 Fifth Avenue, New York, 10016



Vera Paints

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a Persian Garden



This is the way Love is in 1969.

Love today is different than it's ever been. It's freer, more natural, more honest—more out in the open.

So are the girls who fall in love these days.

Unfortunately, most cosmetic companies are laboring under the delusion that love and girls are the same as ever.

Consequently, most cosmetics are the same as ever. Only the bottles and boxes are new.

The philosophy seems to be—if it works for mommy it'll work for you.

We are the first cosmetic people who have started from scratch to formulate a complete line of cosmetics for the new young woman. You.

We're not going to sell you a lot of goo you don't need or ideas and formulas as ancient as the hills.

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You don't need a heavy perfume to be sexy. Our perfume is light and sexy. So you can wear it all over. And smell sexy all over.

You don't need lipsticks that stain your mouth or give you ghost lips when you wear a pale shade. Our lipsticks don't stain. They're always fresh and light and clear.

And you don't need soaps that dull your skin to get clean. We've got a cleanser that gets you sparkling clean.

What gives us the audacity to tell you what you do and don't need?

We're young too.

And we're on your side.

We know it's a rough race.

And we want you to win.

(Advertisement)

1

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3

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This is the way Love is in 1969.

1. **Eau De Love**™ is the light, yet stirring fragrance. The light, yet lasting fragrance. The light fragrance you should wear all over. $3.50.
2. **Love's Fresh Lemon Cleanser**™ has fresh lemon in it. Lemon that makes hair squeak. Makes Martinis shriek. Now makes your face shiny, sparkling clean. Yet soft. Refreshed. Less oily. Because of its fresh lemon. $2.75.
3. **Loveshines**™. They're the fun sticks to contour and color your eyes, face, all your other kissable little curves and hollows. In seven gleaming shades. Pink Silk. Roselight. Golden Nude. Sexy. Blue Satin. Golden Diamonds. Emeralds. $2.25.
4. **Love's Basic Moisture**™ is only moisture and what it takes to be quickly absorbed by your skin. No greases. No goos. Use it under make-up, without make-up, or on all those places you couldn't afford to moisturize before. Only $3.00 for 4 generous fluid ounces.
5. **Love's A Little Color**™ is only color. Not a make-up, not a cover. Just an all over color glow that lets your skin shine through. It's light, easy to spread. All it does is add a healthy color glow. In four tints. Tawny. Warm and Sunny. Fresh. Beachy. $1.75.
6. **Lovesticks**™. They're the lipsticks that absolutely, positively won't darken on your mouth. Or stain your mouth. Lovesticks leave your mouth shimmering with color that's always fresh. They're creamy-moist in 2 frosted and 10 unfrosted colors. $1.50.
7. **Love's Transparent Powder**™ really is. Transparent, that is. It doesn't change your color, even a tan—only gives a smoother, natural finish to your skin. Use it over A Little Color, A Little Cover, or on your bare face. Plain or Pearly. $1.75.
8. **Love's A Little Cover**™ is gentle cover. Just a little bit. For the days when you need a little something. Or the nights when you want to be really something. Color-coordinated with A Little Color. You can use both. Creamy, Tawny, Warm and Sunny, Fresh, Beachy, Cool and Sunny shades. $1.75.
9. **Love's Liner**™ comes in the only two eye-do colors that are really classy. Soft Brown and Soft Black. So your eyes will never get a hard look. Only look softer, more melting. $1.75.
10. **Love's Mascara**™ for your fine feathered lashes comes in the same subtle shades of Soft Brown and Soft Black as Love's Liner. Automatic. Waterproof, so you can cry if you want to. $2.00.
11. **Lovelids.**™ They're the glossy eye shadows you fingerpaint on. Not powdery, but shiny. To put a gleam in your eye. In five sheer, almost transparent colors. Blue. Turquoise. Green. Brown. White. In a crazy eyeball. Here's looking at you. $1.50



Love Cosmetics by Menley & James. Available at selected drugstores where fine cosmetics are sold.

Luminesque eye makeup.

Now Revlon invents the Luminesque look for eyes: a series of liquid shadows and liners in a whole new kind of shimmery, 'iridescent' color that's more than frosted—it flickers, flutters, seems almost alive! From the complete collection of 'Moon Drops' Demi-Makeup for eyes.

New 'Moon Drops'
Demi-Makeup for Eyes
invented by Revlon

Dry skin? Sleep it off.

'Moon Drops' Moisture Balm. A silky, flowing creme that super-wets your thirsty skin, all through the night. So light it sinks in completely, leaving no greasy film on top. Your skin wakes up looking rested, replenished—and feeling deliciously moist—young and springy to the touch.

'Moon Drops' Moisture Balm
invented by Revlon

VOGUE'S READY BEAUTY

East wind

Jousting and crusading may have flagged somewhat in the last few centuries, but the competition for woman's favour is more spirited than ever. All over the world, awesome torrents of money, energy, and talent are channelled to a single purpose—that of making women smell even more desirable. Right this minute, from Japan, the internationally impressive Shiseido Cosmetics company is wafting under our noses a gently devastating perfume . . . the flower of a collaboration between Shiseido and Hanae Mori, designer of mouth-watering clothes for beauties from the Ginza to the Plaza. . . . The scent is verdant, warm, yielding—and the brilliant Hanae Mori has had constructed, to hold the sensuously rounded bottles, silk-bound boxes in three separate and lyrical abstract prints. The labels read—what else? —Hanae Mori. (See page 128.)

A-diorable treatment

A million movements in the hazardous day of the nails will cause them to chip, break, and brittle on you. The very waft of a finger can spell disaster. But, leave it to the French to find a smooth solution. A nail fortifier par excellence is Christian Dior's Crême Abricot—scented and hued indeed like apricots. Its luxurious, positively sensuous use is a nighttime affair calling for a 20-second massage of the heavenly unguent up and over the naked nail. (Enamelled ones take it from the unvarnished moon.) Do it for two weeks. Voilà, nails nurtured as never before. Stronger, healthier and, may we say, absolutely a-diorable.

Hair spare

We all know who man's best friend is. Woman's (since she is either Beauty or The Beast, depending on how her hair looks) is certainly her wig. Helene Curtis, who believes a girl can't have too many friends, has launched something special in hair repair: the Nature Blend collection. Nature Blend is a marvellously believable modacrylic fibre, which feels silken and springy, comes in two dozen charmingly deceitful colours and requires no care whatever except an occasional dip in the suds. This happy fibre refuses to wilt, frizz, or fade, and holds its original style indefinitely, although you can make a raft of changes with comb, brush, and spray. The collection consists of a wiglet, a fall, and an immaculately fitting, healthily aerated stretch wig.

(More Ready Beauty, page 84)



Do You Dare?

How's Your Figure?

■ Fashion is revealing more and more of you. What with cutouts, clingy fabrics . . . the lines of your figure show more than ever. So . . . how are your hips? A bit too "hippy?" Have your waistline and tummy "stretched-out-of-shape?" And how about your thighs . . . do they present a nice firm, smooth line? If you're like most of us . . . you probably haven't been getting enough exercise to keep these areas "in shape."

SO WHAT DO YOU DO?

First—stop worrying. Because these are the areas you can do something about. And it doesn't require a bit of work. Relax-A-cizor is what we're talking about. This is the tiny unit that reduces the size of hips, waistline, tummy and thighs while you rest. Takes as little as 30 minutes a day! No weight loss!

WHAT DOES RELAX-A-CIZOR DO?

Without a whit of work on your part... Relax-A-cizor gives beautifully effortless toning exercise to the muscles of your own "natural girdle." These are the muscle groups that "hold-in" your hips, waistline, tummy and thighs. Relax-A-cizor makes lines smoother where they should be smooth. Tightens-in those "soft" unattractive areas to reduce size of hips, waistline, tummy and thighs.

WHY DOES RELAX-A-CIZOR WORK?

Many women lack good muscle tone because they don't get enough exercise. Relax-A-cizor gives effortless, concentrated exercise to such figure areas as hips, waistline, tummy and thighs. Regular use causes these areas to reduce in size measurably to the extent these muscles lack tone because of insufficient exercise. And the less the muscle tone the greater the degree of size reduction.

FOR MEN, TOO! Relax-A-cizor's EXECUTIVE(tm) unit is designed especially for men! It comes with easy-to-use "Instant Exercise" Belt.

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FREE! Find out what Relax-A-cizor can do for your hips, waistline, tummy and thighs. Send coupon today for your free copy of "Your Figure," by Burton Skiles.

Relax-A-cizor carries the Seal of Nationwide Consumer Testing Inst., Inc.

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☐ I am also interested in a selling career with Relax-A-cizor.

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first super perfume.

And only one woman
could have created it.

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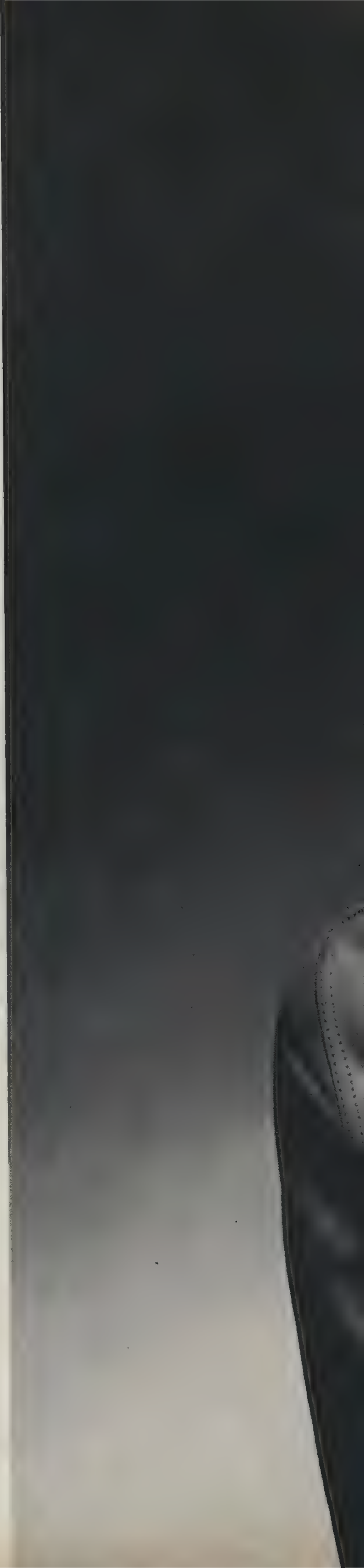
A new makeup direction— Estée Lauder's Transparent Color Sticks to give you the glow of the Golden West.

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Transparent Color Sticks come in seven shades. Each, $5.

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Sunrise Blush
Canyon Rose
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It has the fit that feels more natural than nothing.

Today braslip, in CREPESET®, Enka's very special nylon tricot. About $8.

What's wonderful about Today is true about Tonight™, too. Tonight bragown in nylon tricot. About $11.

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Dior's two week body-building course for nails.

In only two weeks Dior's Crème Abricot builds your weak, chipped, brittle, broken nails into strong, long, beautiful, gorgeous nails.

And it only takes 20 seconds a night.

Simply spread a small dab of this nourishing cream over the nail; massage lightly.

Natural protein and keratin (that's what nails are made of) penetrate deep down into the nail bed itself.

And immediately your nails start getting stronger and stronger.

Crème Abricot by Dior. 3.50.



Letter from Cowboy and Canyon Country

By Polly Devlin

The five Hopi Indians shuffled onto their little square platform with the implacably furious faces they have always been credited with in Western pictures; although their ferociousness seemed somewhat out of true, due to their being disturbingly fat and wobbly and wearing boxer shorts under their loincloths. Their headdresses were made of plastic feathers, but since I was wearing a fake Red Indian headband made up of little coloured beads, which I dearly loved, I wasn't in a position to complain. They did a rain dance and a hoop dance, and the indisputable star, three years old, brown-skinned, bored, and beautiful, danced with a staid dexterity until he got enmeshed in a hoop, when he began to cry. We all applauded frantically. "Thank you, folks, thank you," said the great Red Indian chief, brandishing a tomahawk as though it were a Benson & Hedges 100, "for our next number we will have a war dance."

I left the Indian dancing troupe and went over to the edge of the canyon, once their burial and hunting ground, and thought of how many of the natural wonders of America have been corrupted and diminished and how many of its celebrated peoples have been degraded. But I was looking at a natural sight that had not been diminished and was to meet a type who was grander than his legend. The one, the Grand Canyon. The other, the American Cowboy.

The Grand Canyon lives up to the Grand Canyon; it is a most staggering, overwhelming, spectacular, and magnificent sight, which *does* inspire awe. Some fourteen miles wide at one point, a mile deep, and hundreds of miles long, these dimensions don't even begin to encompass or convey the monumental scope and scale, the vast palpitating distances of the thing, its shimmerings and colours and lights, its outcroppings, its mountains, its structures and sculptures, its temples and gorges and canyons and cliffs and massive wanderings, so dense, so prodigal that only after hours of staring does one begin to take in the detail. The sides of the Canyon are striped and ribbed, cut open by erosion over millions of years.

Where rocks would not yield, the river has smashed around them, torturing and contouring them into marooned magnificent shapes, now christened after whatever the first expatriate worshippers at this great natural shrine thought they looked like—mostly Indian temples, apparently, although there is one unlikely spur called The Battleship.

The scene changes from hour to hour, but is perhaps at its most impressive and affecting when the sun is sinking and the golds and pinks and reds of midday are giving way to a soft blurred purple, and each structure, outlined by black and violet shadow, stands in its proper and violent relief. Then one begins to behave like a Victorian travel writer, thinking lofty thoughts, and pondering on the little lives of men and their general insignificance (although the woman behind me was wearing rollers in her hair). Indeed the Grand Canyon is all set up for the Victorian traveller; claimed as National Park and therefore protected

(Continued on page 60)

THE SIGNATURE TELLS THE STORY

Herbert Levy

The little dress shown on the opposite page also at these fine stores.

ALABAMA
Birmingham ..... Parisian
Mobile ..... C. J. Gayfer
ARIZONA
Phoenix ..... Goldwaters
Tucson ..... Levy's
ARKANSAS
Little Rock ..... M. M. Cohn
CALIFORNIA
Southern California ..... Draper's
Carmel ..... Vanity Fair Frock Shop
Fresno ..... Gay 20's
Oakland ..... Irene Sargent
Sacramento ..... Kneeland's
San Francisco ..... Livingston Bros.
Tulare ..... Vera's Shoppe
COLORADO
Denver ..... The Denver
DELAWARE
Wilmington ..... Hickman's
DISTRICT OF COLUMBIA
Washington ..... Woodward & Lothrop
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Fort Lauderdale ..... Alice John Rogers
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Atlanta ..... Rich's
Macon ..... Joseph N. Neel Co.
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Peoria ..... Madelyn's Band Box
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Burlingon ..... J. S. Schramm Co.
Cedar Rapids ..... Armstrong's
Davenport ..... M. L. Parker Co.
Des Moines ..... Wolf's
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Topeka ..... Pelletier's
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Lexington ..... Wolf Wile
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Shreveport ..... Raye's Ladies Ready To Wear
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Portland ..... Porteous, Mitchell & Braun
MASSACHUSETTS
Boston ..... R. H. Stearns
MICHIGAN
Michigan ..... Jacobsons
Saginaw ..... Heavenrich's
MINNESOTA
Mankato ..... Pierce's
St. Paul ..... Field-Schlick
MISSOURI
Cape Girardeau ..... Buckner Ragsdale
Kansas City ..... Harzfeld's
NEBRASKA
Lincoln ..... Miller & Paine
Omaha ..... Kilpatrick's
NEVADA
Reno ..... The Clothes Rack
NEW MEXICO
Albuquerque ..... The Town House
NEW YORK
Binghamton ..... Drazen's
Buffalo ..... Wm. Hengerer
New York City ..... B. Altman
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Syracuse ..... Addis Co.
NORTH CAROLINA
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Greensboro ..... Thalhimers
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Bismarck ..... Alex-Ruth Shop
OHIO
Cincinnati ..... H & S Pogue
Columbus ..... Jane Rumberger
Dayton ..... Rike's
OKLAHOMA
Oklahoma City ..... John A. Brown Co.
OREGON
Portland ..... Nordstrom Best
Seattle ..... Frederick & Nelson
PENNSYLVANIA
Allentown ..... Florence Yingst
Pittsburgh ..... Joseph Horne
Reading ..... Whitner's
RHODE ISLAND
Providence ..... Gladding's
SOUTH CAROLINA
Columbia ..... Haltiwanger's
Greenville ..... Ivey's
SOUTH DAKOTA
Aberdeen ..... Marie O. Simmons
Sioux Falls ..... Louise Dixon Shop
TENNESSEE
Chattanooga ..... Loveman's
Memphis ..... Catherine's Stout Shoppe
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Austin ..... Yaring's
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Dallas ..... Camellia Shops
El Paso ..... The Popular
Fort Worth ..... Camellia Shop
Houston ..... The Woman's Shop
San Antonio ..... The Woman's Shop
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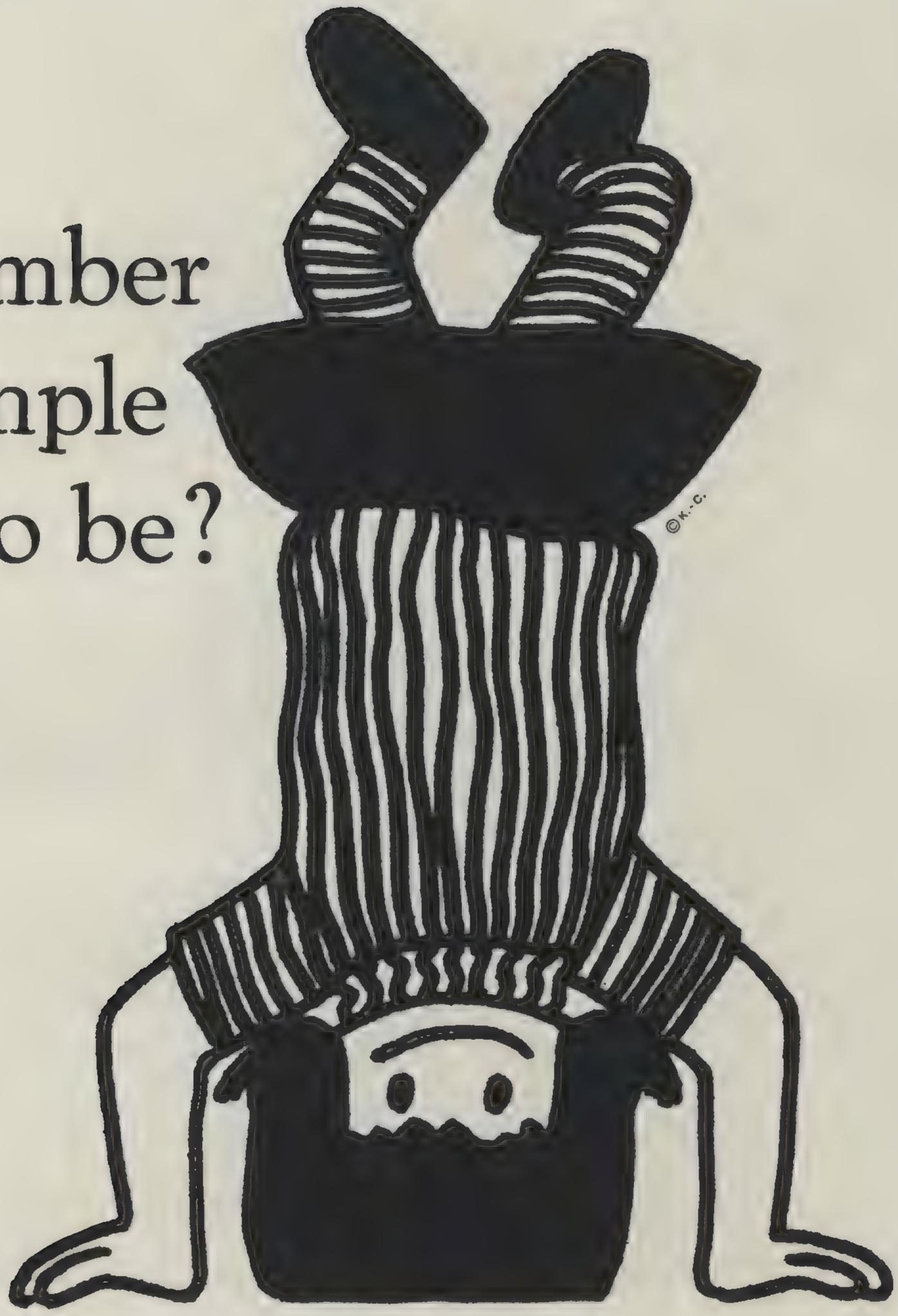
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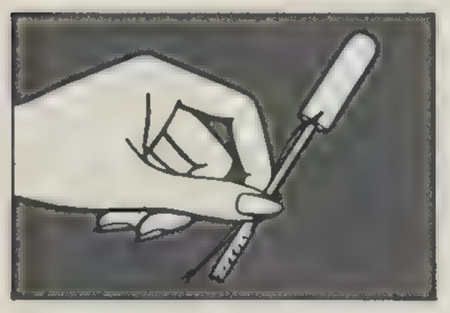


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DOROTHY HUBBS tabs a doubleknit for fame and cheers it on with a snappy round of stripes. In textured 100% Dacron* polyester, the fiber that knows all there is to know about winning form. Designed by Umba in navy, brown or camel on white. 8-16. About $35†. For a store near you, see page 222.

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THEY TAKE THEIR HAIRDRESSER TO ACAPULCO.

And if they can do it, why shouldn't a beautiful person like you?

Just pick up the Carmen "International" Instant Hairsetter and go. (It's from Clairol's line of Beautiful People* stuff, all of it based on what the real live beautiful people do to stay so beautiful.)

The Carmen comes in its own sleek little traveling case, with two mirrors that light up: one to do your eyes by, one to do your face and hair by. And to help with the hair part, the Carmen's got 6 jumbo, 10 large and 4 small rollers. Which should do you for all sorts of smooth, flippy jobs. Or big fat tumbles of curls. Or maybe one of those thirties things.



You don't even wet your hair to use it. Just plug it in (it adapts to any current anywhere), set your hair with the pre-warmed rollers, and in about 15 minutes you're done.

All in all it's probably the chicest little thing you can take to Acapulco this year.

And of course darling, you *are* going to Acapulco this year.

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A beach house in Sardinia
Caviar on Monday
Separates yet equal
Sparkling stripes

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COSMETICS

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Cowboy Country

(Continued from page 50)

from the worse ravages of speculators, the railway station and hotel are huge wooden chalets with creaking signs in the shape of pointing fingers, and instructions about porters, carriers, and public duty, and doorknobs with GC entwined on them.

The only major difference the twentieth century has brought to the Grand Canyon is the new frightening perspective from a low-flying airplane. As we flew three thousand feet below ground level into the centre of the enormous gorge, our wings purred between high scarlet rock, while a million years below the river gouged and tore its way towards sea level; and although our friend and pilot, John Boynton, has landed jets on aircraft carriers in stormy seas without turning a hair I was overcome with fervent terror. From inside the canyon the scene was too awesome, it banished frivolity.

Tombstone, however, the next place we flew to, invites it. Set in the middle of the Arizona desert, this blindingly hot little town with its wide and empty streets, its nourished nostalgia, its cultivated self-importance, is famous all over the world and knows it. It was in Tombstone (so named by its German-born prospector-founder who was warned that he'd never find gold there but rather his epitaph, and where he discovered, in fact, one of the richest mines in America), that Billy the Kid became a legend, Morgan Earp was shot in the back, Wyatt Earp fought for order, and here most particularly the gunfight at the O.K. Corral was fought out and three men died in a few seconds.

The O.K. Corral is still there, and the town exists on the memory of these events and figures. In the imposing Court House, now one of the many museums (which, since antiques are scarce, mostly display such objects as Wyatt Earp's uncle's corn husker), stands a wooden bar front. "From this bar," intoned a guide, "strode Wyatt Earp and his brothers and Doc Holliday, the sharpest gun in the West, to do their duty on that fateful day down by the O.K. Corral." Since the shop fronts have been restored to their originals, the street now looks as though Gary Cooper were about to walk down it towards *his* duty and the cameras, while Grace Kelly whimpers in a doorway. Behind all the mock façades are thriving businesses, saloons serving sarsaparilla and restaurants serving hamburgers but they even *taste* fake. The West, one thinks, has died and is interred here, and this is its tawdry monument.

But then one leaves it and flies over this monumental country north to Reno—the divorce capital of the world (although it requires six weeks' residence and three hundred dollars to push it through)—and out into the country of Nevada for hundreds of miles, and suddenly here is the West, alive and well and just as beautiful as Europeans dream it used to be, as tough, practical, becoming, and stylish as Parisian film makers hope it might be. This is the Big Country, the country of the Ponderosa, of ranches of a hundred thousand acres, of cowboys and rodeos and hundreds of steers.

One of the central points of this vastness is the town of Winnemucca, first built on a pass route through the Rockies. Winnemucca sells the best cowboys' boots and Stetsons in the United States—they are everyday garb there—and it has two marvellous restaurants run by Basques for Basques who originally came over in the summer seasons to tend the sheep and returned to the Pyrenees in the winter. Now they often settle

(Continued on page 70)



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shown on the opposite page is available at the following fine stores:

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The sharkskin pant $19, the texture-weave blazer $45, the dotted shirt $15. ★ Prices slightly higher in the west.

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THE FALL OF THE GARTER

Introducing Hanes' Panty Pair.

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Panty Pair is a featherlight two-way-stretch panty,
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A smooth, clean line from waist to toe. With the gentle kind of support that doesn't leave you feeling overgirdled.

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Hanes®

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Kate Greenaway





Enter Kate Greenaway in a pure white cotton and rayon faille. Its demure lines are given a dash of drama by the jacquard flower pattern and shoulder bow of robin's egg blue. Sizes 2-4 Toddler, about $10; 3-6x, about $12; 7-12, about $14.

Then and now, Kate Greenaway for the Age of Innocence.

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Valentine's view of Corfam. Golden 'Gator.

A trip to one of your "must-see" cities is the perfect time to parade this new reptile look from VALENTINE†. A wild, wide-scaled, skin look. A great effect, made of CORFAM* for more than mere effect. CORFAM breezes through everything from plane trips to curb slips to sudden downpours. It repels water; washes completely; dries spot free.

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SHOWN: THE LATE SHOW SHIFT GOWN NO. 4131, SIZES XS-S-M-L, $7; ROBE NO. 4431, SIZES XS-S-M-L, $11. NOT SHOWN: PAJAMA NO. 4241, SIZES 32-40, $10, SLEEP SET NO 4231, SIZES XS-S-M, $8; LONG SHIFT GOWN NO. 4171, SIZES S-M-L, $9, SCUFFS NO 941, SIZES S-M-L-XL, $3.50. ALL IN BONNY PINK, ICE BLUE OR LIME. AT FINE STORES EVERYWHERE. FOR THE NAME OF THE STORE NEAREST YOU, WRITE O'BRYAN BROTHERS, INC., 4220 WEST BELMONT AVENUE, CHICAGO, ILLINOIS 60641.

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Golden Gators... For Going in Style.

Wherever you go this season . . . include Valentines as your most important accessory. We have created your complete footwear travel wardrobe of wonderful care-free Dupont Corfam. These "Golden Gators" will see you through many marvelous miles of fashionable travel. See them today at your local Valentine dealer.

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Suddenly you look inches younger–

'Inches' by Warner's Shapes you the way your own muscles would if they could.

It's all part of growing up. Your muscles relax a bit—little bulges begin. But when you slip into Warner's comfortable new 'Inches'* pantie girdle, it's like putting on a new anatomy. Its "muscles" are circles and inserts and angles of fabric. Some stretch a lot, some a little, and some not at all. You lose inches (and years) in 'Inches'™—you <u>feel</u> younger, too. How's that for proof that Warner's loves you? Here's more: 'Inches' comes with short, medium or long legs, costs about $15.00. Girdle about $13.50. Matching bra with natural or contour cups, about $6.00. White Vision or Beige Vision. (*Patent applied for)

Another loving touch from
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Corfam blossoms out in the mini-pump by Mannequin.

. This spring, be there to see it for yourself. Blossom out in MANNEQUIN'S† mini-pump look, made of a finely grained effect in CORFAM*. For all its delicate feeling, this pump is designed to gad-about at any frantic pace. Even the palest pastels can be washed spanking clean with soap and water. And CORFAM breathes to help promote foot comfort.

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Better things for better living...through chemistry

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Playtex* invents the first-day tampon™

(We took the inside out to show you how different it is.)

Outside: it's softer and silky (*not* cardboardy). Inside: it's so extra absorbent... it even protects on your first day. Your worst day!

In every lab test against the old cardboardy kind... the Playtex tampon was always more absorbent. Actually 45% more absorbent on the average than the leading regular tampon.

Because it's different. Actually adjusts to *you*. It flowers out. Fluffs out. Designed to protect every inside inch of you. So the chance of a mishap is almost zero!

Try it fast. Why live in the past?

playtex self adjusting tampons

Cowboy Country

(Continued from page 60)

here, but they have kept their good eating habits. Consequently, there are long queues of miners, farmers, ranchers, and families waiting at the bar outside the restaurant for the six-thirty dinner bell and the five-course meal, the great carafe of wine, the garlic salad, all for two and a half dollars.

Around Winnemucca, the land stretches lazily—indolently and insolently sure of its space—towards the distant, high blue mountain that dominates the smaller, nearer peaks used for winter grazing. The occasional odd mining hut still clings rakishly to the sides of ridges where instant towns once boomed; and in these barren hills prospectors and adventurers discovered enough silver—and gold—to found some of the most famous fortunes and institutions in San Francisco. Now the scrub makes a scratchy, starry pattern on the pale-brown earth, the railroad snakes flatly across the skyline, the road disappears into a pink and indigo horizon, the sky is boundless, the air sharp, thin, burning, invigorating. All is emptiness.

But there is nothing lazy or indolent about the land except its stretch; it is fierce and reluctant, with whirligigs of dust moving over it, and water here means life or death or ruin. The Humboldt River is jealously guarded, its water rights ladled out on a priority basis, and when (as happened in the years before the winter of nineteen sixty-eight) there is a long period of drought—seven years in fact—many ranches are too heavily mortgaged, many are sold, and only the well-husbanded ones can survive.

I stayed at a ranch which has had its water rights since the 1870's and is carefully run, but even there the battle to keep thousands of head of cattle alive on barren ground is endless. The owners of the Harrer ranch (whose brand—the T Bar Circle—looks like an inverted wineglass) seem archetypal Westerners: big, taciturn, drawling, magnificently built men who get up at dawn and go to bed at eight or nine and during the day rope and ride and brand steers, bring them in and send them out at different seasons, doctor them, feed them, and finally sell them.

Their names match their occupations and their looks. Big Hank and his wife, Sis, a gentle blond beauty, who learned to ride English-style in Massachusetts before coming to Nevada; Little Hank (over six-feet tall but younger) and his wife, Jane, who is famous for her knowledge of horses, cattle, and lore of the land, and who wears a size-six dress, and their children, Nancy and John Henry. The ranch is their life. From here, New York is another country, and Washington, a hive of ignorant and ominous civil servants who could destroy Nevada ranch life through legislation.

Big Hank often quotes the statistics which show that California's sportsmen spent more money on their hunting and shooting last year than the total revenue from the fruit and vegetable produce of the state. Consequently, the ranchers in this neighbouring state look warily at any plan to extend these activities, to conserve more land, or to divert water. Their horsemanship is superb, and until I saw them simply working, their cowboy hats low on their foreheads, wearing high-heeled tooled boots and low-slung Levis, and fringed leather jackets, with their lariats in their hands, it had never occurred to me that the cowboy image was not exaggerated. But the reality needs no touching up at all.

FOR STORE IN YOUR CITY WRITE MANNEQUIN SHOES, INC., 350 FIFTH AVENUE, NEW YORK 10001 • A DIVISION OF GENESCO









For the girl on the go

MANNEQUIN®







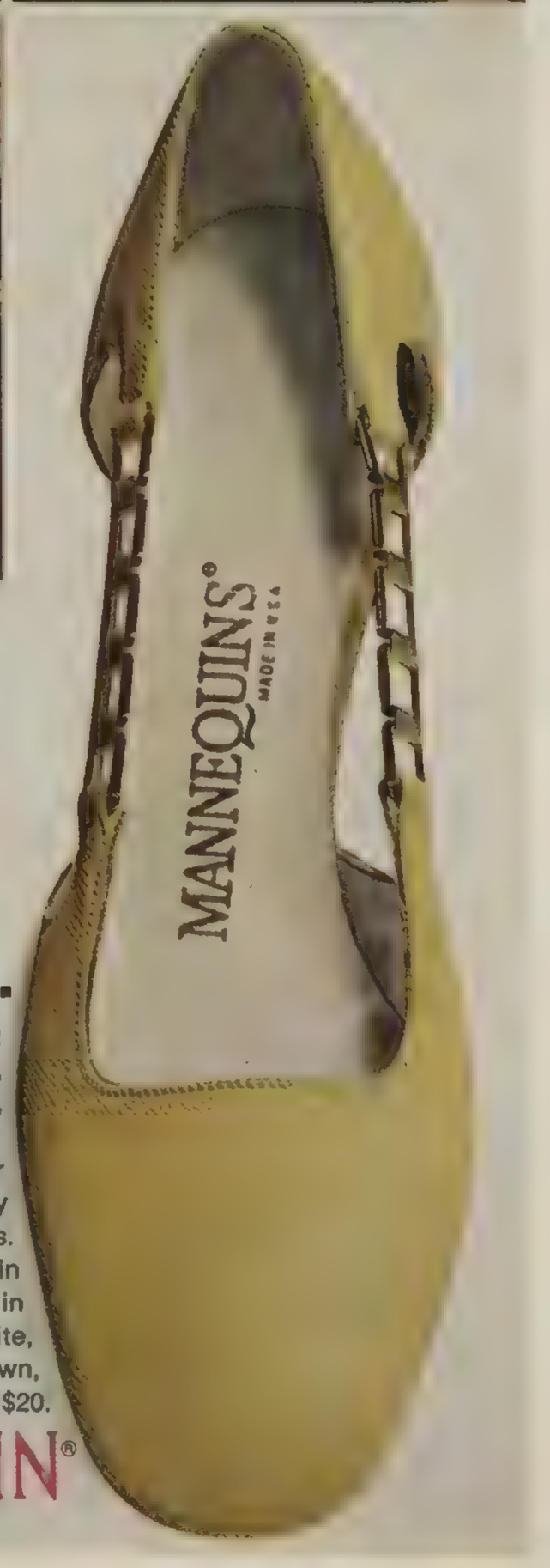


CORFAM*











Oh, the sights we'll see, my Mannequins and me...

Taking it all in: the monuments, the Smithsonian, Congress. Doing D.C. and taking my stand four square for fashion in my Mannequins. These Mannequins in linen-textured Corfam*, in yellow, green, white, bone, blue, taupe, brown, navy or black. Under $20.

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For
the Good Life
in Arnel, by
David Smith.

The double-breasted rain or shine coat. A Rain-Paka that packs away in its own pocket. Charter's carefree wrinkle free blend of Celanese Arnel® triacetate and cotton. With a leatherette tie belt, to wear or not. Black/white, navy/white, red/white, brown/white. 4-18. $33.

DS
by David Smith

David H. Smith Inc., 1407 B'way, N.Y.

BEAUTY CHECKOUT

March 1

Nose job

Could there be a niftier, sniftier job than that of a perfume "nose," the fellow who inhales all sorts of luscious scents all day, suggests a little more jasmine here, another drop of musk rose there? Probably not, and, alas, certain of us are ineligible for nose jobs from the start. The latter unfortunates are known as anosmiacs—"no-noses"—people who can't smell a pizza from a petunia, are, in fact, odour-blind. That's total anosmia, and afflictions such as colds and smoking can help produce it temporarily, if Mother and Father didn't already do it for you permanently. But even a normally perceptive nose may have a blind spot—one component of smell that is completely absent. There are those, for instance, who draw a complete blank on peppermint or vanilla. Or the nose can play tricks, lead a body to believe that lilacs exude sulphur. It's not a put-on—it's specific anosmia, nasal blindness to one particular scent. Which may be one reason why women choose the perfume they do. Perhaps one woman doesn't catch the woodsy bit in a "mossy" fragrance? Another's immune to the spicy highlights of a "floral bouquet?" Still another nose fails to detect the high-keyed citrus of a "classic modern" perfume? In short, the Specific Anosmiac might miss the point of some complex blends. Conjecture, of course, but after we abolish our latest cold and give up smoking, we're going to nose into the matter. . . .

Dial WAtch-it for nutrition

Some of the fun of living in Fun City is the joy of picking up the phone and dialling *any*thing—time, weather, baseball scores, prayers, political messages, even poems and Hindu chants. And now a quick spin will get you some instant nutrition, or rather a recorded hint on what to watch out for in your food life. The number is 925-0150, and being number-nesiacs we've named it WAtch-it 5-0150, since 92 spells WA. They're apt to tell you to watch your milk (two glasses of whole milk a day for underweights, two glasses of skim milk for overweights); or which foods give you lots of iron (the greener the leafy-green vegetable, the more iron it contains); or the inside story on bread (eliminate it from your life at your own nutritional risk—it's up to its crust in important B vitamins); or how to order a diet meal in a restaurant (a can of tuna was one interesting suggestion with which we plan to challenge our local waiter). The hinter on the other end of the telephone is the New York City Board of Health, Bureau of Nutrition. To expand the phone information, free pamphlets on various nutritious topics can be had for the asking. The address is given at the close of the phone message: Bureau of Nutrition, 93 Worth Street, New York, N. Y. 10013. One of the most asked-for pamphlets describes a diet plan that sets forth a proposal that would have you lose weight and gain stamina at the same time. Some 2,000 callers are getting through to WAtch-it 5-0150 every week. Proving, it seems, that a word to the wise can be more than sufficient, it can nourish forever. . . .

Norse star

One of our minor avocations is movie-star watching and our latest sighting was a scriptwriter's-dream-of-a-Swedish-movie-star, namely, Britt Ekland, most recently in the public eye in *The Night They Raided Minsky's*. We found her lusciously apricot-haired, blue-eyed, creamy-skinned. Also quite a virtuoso with make-up, especially in those colours most women are shy about. For her eyes, she uses a mauve eye shadow and sometimes yellow. Sounds bizarre, and could be in the wrong hands or on the wrong eyes, but does great things on the Ekland orbs. She also swears by the glories of an apricot- or green-toned moisturizing cream—loves what it does for her skin tones and by now we take her on faith. Smart *flicka*, this one. . . .

(More Beauty Checkout, page 74)

Woolite keeps the stretch in stretchwear.



Woolite® safely soaks stretchwear clean in 3 minutes.
No shrinking, no fading, no fraying.

If you clean your stretchwear any old way, you could wind up with shrinkwear. Or fadewear. Or fraywear.

Which is why you should always use Cold Water Woolite. To safely soak the dirt out while you keep the shape in. That's why so many fine hand washables are labelled "wash in Woolite."



Elegant red stretch suit* could wind up a shrinksuit without Woolite.

High fashion gabardine pants suit* with coachman's jacket keeps its shape with Woolite.

Heaps of brilliant green yarn on wool-knit hat stay bright and fluffy.

What's better than Woolite to keep knits fit . . . like these knitted knickers with striped wool sweater.

*When tagged hand washable.

THE ART OF

Justin McCarty



A scarf, a sash, a buckled belt . . . for so many looks you can easily live in Justin McCarty's dress of Encron® polyester double knit. Coral, white or lemon. 8-20. About $36. JUSTIN McCARTY, a division of Parkland of Dallas, Inc., 429 Second Avenue, Dallas, Texas 75226.

TEXTURED Encron by Enka POLYESTER

®T.M. of American Enka Corp.

BEAUTY CHECKOUT

March 1

The dilemma's doctor

Someone we know floated in the other day, and observed that Cinderella's godmother must have had a Ph.D. in psychology. Who could resist *that* opener! We swept the telephone into the waste basket and waited. It developed that the dear girl had brooded for years over what had always seemed to us a perfectly okay complexion. (We had a fresh look and realized it was a good deal better than okay, it was on the verge of nifty.) Instead of seeing friends and learning Italian, she had been locked in with her magnifying mirror, discovering moles, spots, and under-the-surface bumps to be depressed about. But one can't go on glooming indefinitely. Our heroine took a giant step. She went to a dermatologist, who opened negotiations by announcing—after an exhaustive topographical survey—that her skin was in pretty good shape. All those bumps and blackheads she had been agonizing over, he said, were hardly visible to him, therefore certainly not to other people. "What you fail to recognize," this sensible chap told her, "is reality. In terms of your skin, reality is what *other* people see, not what you see when you mope over the magnifying mirror. All that mirror reflects is your own insecurity. Throw it out." She reports that suddenly her self-esteem, which had been languishing, began to show a thrilling wish to live again. Since then, she has had a number of sessions with the doctor, during which several moles and warts were quickly and painlessly removed. There were discussions about proper cleansing for oily skin, the cheering benefits of masques and stimulators, and, of course, the newly plausible pleasures of makeup. "Isn't it marvellous!" our chum said. "The problems haven't really stopped. But I've stopped being a problem to myself." . . . She hasn't consulted the dermatologist about—but does she in her heart thank him for—the new and enormous bump she's developed. On her finger. Diamond.

This ball really bounces

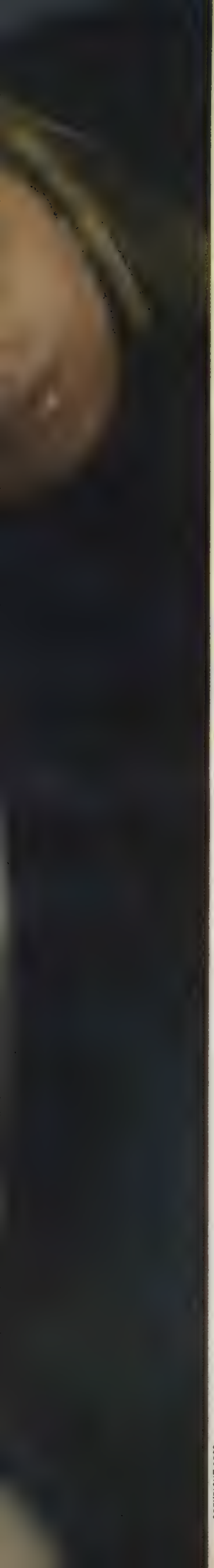
All the fitters, masseuses, hairdressers, and other disciples of the Marquis de Sade, who never stop chanting: "*Il faut souffrir pour être belle,*" are herewith urged to hotfoot it out to Los Angeles and seek Sanctuary. That's what Anne-Marie Bennstrom calls her demonstrably pleasurable out-patient clinic for men and women who intend to stay maximally attractive in a minimally drudgeless way. The Sanctuary vibrates with colour and music. Even the exercise mats—and exercises range from Yoga to a sort of Bugaloo—are brilliant with yellow flowers. Everybody looks radiant. They're tossing, six at a clip, in the herb-rich mineral water of special Jacuzzi whirlpools. They're lolling in Sumerian sunbaths. They're relaxing every muscle in the Psychedelic Room, where the reclining chairs are mammoth, the music and incense are sense-lulling, and the eye is curiously calmed by the play of shape and colour on the wall. . . . The bounciest group of all is out on the broad terrace, jogging. The court is covered by a thick grass-green carpet, which rests on its own springy rubber base, so the jogger sails joyously into the air with each health-giving surge. . . . Leigh Taylor-Young comes to The Sanctuary every day, can jog a mile in 6½ minutes; and her husband, Ryan O'Neal, is on the ten-best jogging list. In fact, quite a lot of husbands and wives come to Anne-Marie Bennstrom's. It would seem that couples who work out together work out very well. . . .

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FOR THE LADY OF QUIET REFINEMENT

...believe in embroidered DACRON® and ... while
... Sandcastle collection, available at ...





21 Today...30 Tomorrow

Face up to time flying!
Ask any
Elizabeth Arden
counsellor about your
"Beauty Survival"
plan today.

Moisture
built into *Beauty Sleep*
helps bathe the
complexion. Makes
skin resilient, natural.
Pat on after cleansing.



Extract of Sea Moss
in *Velva Cream Mask*
peps up tired skin,
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an angelic gloss
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Use after cleansing.
Leave on for
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Hormones
in *Crème Extrordinaire*
return to the cells what
cells had when they
were young.
A most effective power
for keeping wrinkles
at arm's length.
Pat a small amount
after cleansing and
toning with Skin Lotion.
Stroke in well
(upward strokes).
Leave on.

Adeps Lanae
(a molecularly
purified lanolin)
in *Orange Cream*
keeps skin
from early maturing.
Denies dryness.
Apply each night
after cleansing in
upward strokes until
the skin absorbs it.

Vitamin A & D
in *Perfection Cream*
is practically an
infallible method of
keeping skin young,
radiant. Use
each night after
cleansing, leaving
a light film of it
on all night.

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Elizabeth Arden

A SAMPLE OF YOUTH, YOURS FOR THE ASKING.



One Monday, a famous New York store gave out little samples of a new skin conditioner.

On Tuesday women came back for jars and bottles of Dorothy Gray's Algene.

How come? Well, have you ever used a cream just once and felt your skin getting silky-smooth right there under your fingers?

Algene has what no other cream has — Irish Moss, the rich algae from the sea. This natural ingredient *recaptures the youthful appearance of your complexion*. You'll see a decided improvement almost immediately.

Chapping and flaking disappear. Little lines seem to melt into soft smooth perfection. Touch your face. You'll have a freshly-moist feeling you may not have known since you were — how young?

Of course unless you try Algene you'll never know. So go to a Dorothy Gray counter and sample it.

Algene comes in Cream or Emulsion form. Also Hand and Body Lotion. From the Satura Collection.

ALGENE
WITH IRISH MOSS



DOROTHY GRAY

EVE STILLMAN creates three-on-a-match: mad, wide pants, bra and coat that dazzle in the sun with the bright whiteness of Kodel. Lavish with eyelet embroidery, in Springmaid "Harmonaire" batiste of Kodel polyester and cotton. Sizes P, S, M. Pants and sleep bra made to sell for about $21. Coat, about $18.



The Leisurelies with Kodel®

Give me a tiny patch of tropical sand and sea...where leisure is a lovely way of life...
where new leisure fashions with Kodel are fun, feminine, fluid...
and stay fresh as an off-shore breeze because Kodel keeps them that way.

I. APPEL fashions an oh-so-feminine leisure coat that looks daisy-fresh even on the hot sand. Avila's white sheer organdy is Kodel polyester and cotton. Sizes 8-18. Made to sell for about $15. Long version available at about $19.



EVELYN PEARSON tunic-topped pajama brightens the seascape with its jungle-flower border print. In a Fabrics by Joyce broadcloth of Kodel polyester and Avril® rayon. Rose or blue tones. Sizes 8-18. Made to sell for about $18.

Look for "THE LEISURELIES" at-home clothes with KODEL at these and other fine stores (not every style at every store): ATLANTA, Rich's; BALTIMORE, Hutzler's; BOSTON, Jordan Marsh; BUFFALO, Wm. Hengerer & Co.; CHICAGO, Carson Pirie Scott & Co.; CINCINNATI, Pogue's; CLEVELAND, Higbee's; COLUMBIA, S. C., Belk; DALLAS, Sanger-Harris; DENVER, The Denver; DETROIT, Winkelman Stores, Inc.; GREENSBORO, Meyer's; HARTFORD, G. Fox &

EASTMAN CHEMICAL PRODUCTS, INC., subsidiary of Eastman Kodak Company, 260 MADISON AVENUE, NEW YORK, N.Y. 10016.

LEONORA wraps you in a brief little peignoir that hides a matching gown underneath. In French Fabrics' printed and flocked "Bonnie Batiste" of Kodel polyester and cotton. Sizes P, S, M. White, yellow or pink with green print. Made to sell for about $23. Long version available at about $30.



FASHIONS BY JULI (a division of Slumbertogs) tunic pajama is a sheer delight at home or at sea. In Russell Mills' white seersucker leno of Kodel polyester and cotton. Banded inserts of Cluny-type lace. Sizes 32-38. Made to sell for about $16.

Co.; KANSAS CITY, Macy's; LOS ANGELES, Haggerty's; MEMPHIS, Goldsmith's; MIAMI, Jordan Marsh Florida; MILWAUKEE, Gimbels* Schusters; MINNEAPOLIS, Dayton's; NEW ORLEANS, D. H. Holmes; NEW YORK, Stern Brothers; PHILADELPHIA, John Wanamaker; PITTSBURGH, Joseph Horne Company; ROCHESTER, Sibley, Lindsay & Curr; SAN DIEGO, Walker Scott; SAN FRANCISCO, Joseph Magnin; SEATTLE, Bon Marche; WASHINGTON, D.C., The Hecht Co.

Kodel is the trademark for Eastman polyester fiber. Eastman makes only the fiber, not fabrics or leisure wear.

All prices slightly higher on the West Coast.

New Home Facial Lifts Age Lines

Face sheds years –looks younger –not expensive

New knowledge of skin physiology reveals better answers to the problem of facial age lines and how to cope with them. So now whether a woman decides to go on living with her age lines or to "pull their teeth" is but a simple matter of choice. Premature age lines common to women in their middle thirties to forties or fifties respond quite readily to the easy routine of the new *2nd Debut* Home Facial technique. The beginning of results is usually noted the morning following the second or third bedtime facial. The first lines seen to relax their hold are, almost invariably, those over the cheekbones. Lines around the nose and mouth, followed by those around the eyes and on the cheeks should then succumb in turn. Each morning, the line that just a bit ago shouted its presence becomes a little harder to find.

2nd Debut is scientific—yet easy to understand

2nd Debut is a greaseless emulsion containing an active patented substance that is exclusive with *2nd Debut*. The name of this substance is CEF which means "*C*ellular *E*xpansion *F*actor." Your skin made its own CEF until you became about 30 years of age, but since then has been in short supply. As CEF is nature's control over the water level in the skin, it is easy to understand why lines appear on the face when the skin's CEF supply fails and the skin's water level falls. Twice daily application of *2nd Debut* results in constantly resupplying quantities of active CEF to the skin—and the CEF supplies water to the skin in a way the skin can use it. Lines appear to fill in as though from beneath, and a smoother more youthful complexion becomes yours as years fall away and birthdays slacken their pace. *2nd Debut* is supplied on a guarantee of complete satisfaction or your money refunded.

How the 2nd Debut Home Facial is Given

First, get a bottle of *2nd Debut*. Select it according to your age. If you are close to forty select *2nd Debut* (with CEF 600). If you are nearer 50 (either way) choose the double potency *2nd Debut* (with CEF 1200). Or, if you are still in your low 30's or 40's but impatient for *results in a hurry*, get the *2nd Debut* (with CEF 1200).

2. Hold the bottle under the warm water tap for a few minutes to raise it to a comfortably warm temperature. (*Avoid HOT water.*) Spread over the face and neck gently with the finger tips. Keep the finger tip action going until there is no more *2nd Debut* visible on the skin. Do not massage or *rub* the skin. Allow the face to air-dry. Until desired results are obtained, repeat nightly and in the morning before making up for the day.



2nd Début with CEF 600
FOR THE LADY WITH EARLY WORRIES

Night and morning applications of 2nd Debut (with CEF 600) deep, deep-moisturize the skin to smooth out premature age lines. As lines first soften and grow more and more shallow, your skin appears smoother and more youthful-looking. Dryness goes. The effect is lasting. 2nd Debut (with CEF 600), 4 oz. size is $3.00.

2nd Début with CEF 1200

is of double potency CEF for woman in later years. Younger women short of patience take advantage of this product's rapid performance. 4 ounces, $5.00.



2nd Début
LIQUID CLEANSER

This cleanser is very different. It's a rich liquid you spread on your face and neck. Allow it to remain there one minute, then—dowse your skin with cool water. The 2nd Debut Liquid Cleanser dissolves into the water and flows away, taking with it imbedded dirt and cosmetic residue. See your skin glow with new cleanliness. 2 oz. bottle of 2nd Debut Liquid Cleanser is $3.00. The 4 oz. bottle is $5.00.



2nd Début
with CEF 600
BODY AND HAND LOTION

A welcomed sensation in body and hand grooming. Imparts a feeling of smoothness and luxury to the body that makes you regard yourself with extra importance. And its CEF 600 richness quickly defeats the cause of chapping and roughness. This dual-purpose balm is $3.00 for the 6 ounce bottle.



2nd Début
LIQUID MAKEUP

High covering power—probably the most covering make-up in all the world. Imparts a flattering, flat matte finish that is thoroughly professional looking. Moisturizes, too, with CEF 600. Choice of 6 shades. One ounce, each shade $3.00. The same shades including a neutral shade also available in 2nd Debut Pressed Powder. Including compact, puff and mirror. Each $3.00.



2nd Début
NON-ALCOHOLIC
SKIN FRESHENER

Stimulating, freshening, a pleasant finishing touch to the 2nd Debut treatment. And all without even one drop of alcohol to dry your skin or inhibit the action of the CEF in the 2nd Debut itself. Economical, too, as only a small amount is used each time. 6 ounce bottle is $3.00.

2nd Début
WITH CEF

A SECOND DEBUT FOR MOTHER

ARRIVALS, LTD., Chicago, Ill. 60601, U.S.A.

†All "Antron" Nylon, Backs and bond, Nylon, "Lycra" Spandex. ®Reg. U.S. Pat. Off. © 1969 by Maidenform, Inc., makers of bras, girdles, lingerie. ‡Power net, Nylon, "Lycra" Spandex (exclusive of decoration)



The Sea Dream® Collection
by maidenform®

Shape-Mates®—Close-to-you shapelings to wear under clingy clothes. At left, a soft satin tricot bra†,$5 and practically weightless brief, $5. Or, a sleek fiberfill contour bra, $5 mated to a long leg Lycra® tricot pantie‡,$7. With coordinating Maidenform lingerie. Found in pastels, black and white, at selected stores.

Shouldn't your second skin be as lovely as your first?

New answer for the intimate, embarrassing problems married women face.



Tiny Norforms,® more effective than douching, yet easy and pleasant to use.

As every married woman knows, embarrassing feminine odor that begins in the vaginal tract is a hygiene problem. You'd like to feel fresh, clean and secure . . . but it's not always easy.

Douching is a nuisance. The apparatus is awkward and unsightly. Powders and liquids must be measured and mixed; and some have an unpleasant household odor. Besides, your doctor may tell you not to douche every day.



Norforms . . . small and *so* easy to use

And now, thank goodness, there's something more convenient and effective against odor—Norforms.

Norforms are tiny germicidal suppositories. They've been thoroughly tested by doctors. Norforms are easy to use . . . you simply insert one as directed. Within minutes, a Norforms spreads a powerful germicidal film that stops odor . . . keeps you fresh and dainty for hours.

Norforms are so safe, you can use one as often as necessary. What a relief! You feel confident and odor free . . . much more easily than douching. Try Norforms—the germicidal protection married women trust.

TESTED BY DOCTORS · PROVED IN HOSPITAL CLINIC · TRUSTED BY WOMEN



Want a free information booklet in a plain wrapper? Send this coupon to: The Norwich Pharmacal Company, Department VO-93, Norwich, N.Y. 13815.

Name_____

Street_____

City_____

State_____ Zip_____

Don't forget your zip code.

VOGUE'S READY BEAUTY

Bewitching . . . my eye!

Unless someone has written a sonnet to your beaux yeux in the last twenty-four hours, you might want to check into the newest bit of sorcery to emanate from Max Factor, under the Geminesse label. The name of this particular ploy is the Monochromatic Eye, and it involves liner, eyelid hollow shader, and eye shadow, all in gradations of the same colour (see page 177). The effect is mesmerizing. . . . Each member of the triptych is in the form of a feathery cream that smooths on with baffling ease—via a brush per cream—and dries at once to soft, smudgeless perfection. Reports from our fussiest agents indicate that each cream stays exactly and exquisitely in place, thus avoiding regrettable batik effects. There are five colour cliques to choose from—Mono Tints Gray, Taupe, Green, Blue, and Bisque. Each is a snare—and an illusion.

When an icy look is a nice look

If there's anybody who's not concerned with keeping his cool, we haven't met him. Someone who's good at keeping other people cool is Shulton, founding father of Ice-O-Derm, the medicated gel that goes on after washing, under makeup—trouble shooting for troubled skin around the clock. Veteran Ice-O-Dermers may now detect an extra boost in their old favourite, thanks to larger doses of undercover anti-bacterial agents that keep a tight hold on the pores, zap up all those nasties that make trouble beneath the surface. And, in case you need further convincing, manages all this unseen by the naked eye. Another new addition: Ice-O-Derm now makes the scene in a throw-aroundable plastic tube. Icing on the cake, we call it.

Spray away

Poll female opinion on the three indispensables to grab when the yacht goes down and we'd bet our neat heads *one* would be that vital hair prop and stay—the spray can. Hardly romantic? Well, many a tête-à-tête's been won with every hair in place and any race day soon the romance charts could soar. We know because our breeziest head reports that The House of Style—those innovators who've spiffed up heads for years—have sailed in with a marvellous new anchor. Stylac is this latest hair spray's name, super holding power, its strategy. At work—with that old hair magic, lacquer—it wafts on with all the old shine, none of the old tack. Reason? A special new base that fends off heat and humidity. Want more shipshapery for hair than that? What Stylac sprays on, water washes off—as easily as your favourite shampoo. Set our heads to serious thinking . . . desert island, anyone?

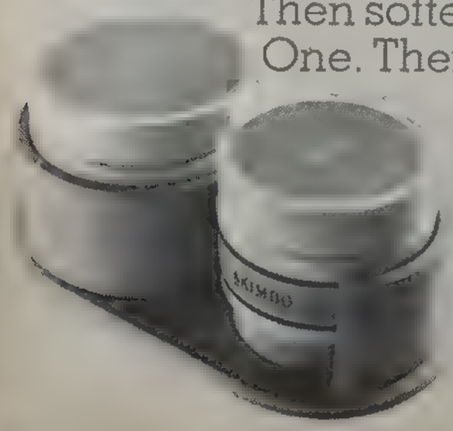
(More Ready Beauty, page 90)


Be a Sea Dream . . .
in Maidenform's Newest
Undercurrent
Ship-Mates® from the Sea Dream collection, soft and almost-weightless. Perfect under clingwear. In yellow, blue, white or black.
Bra, satiny smooth Antron® nylon tricot, whisperthin fiberfill. Nylon/Lycra® spandex stretch back. 32-36A, 32-38 B, C. 5.
Padded Bra, lustrous Antron® nylon tricot, Kodel® polyester fiberfill. Nylon/Lycra® spandex stretch back. 32-36A, B. 5.
Brief, gentle control in nylon/Lycra® spandex powernet. S-M-L. 5.
Pantie Girdle, soft and light nylon/Lycra® spandex powernet edged with nylon lace. S-M-L. 7.
In Connecticut, at
Sage-Allen
order by phone, Hartford 524-8771
Corsets and Bras, Second Floor
Hartford • West Hartford • East Hartford • Wethersfield • Windsor • Vernon • Old Saybrook

© Charles of the Ritz 1969

What he sees but you don't.

Angry red elbows. Sandpaper heels.
Out of sight; out of mind. Out of your sight; out of your mind.
But very much in his. With new Akimbo, elbows
can be as young as all the rest of you and heels can be
satiny smooth. Akimbo first banishes roughness.
Then softens and moisturizes what had been dry and flaky.
One. Then Two. And all roughness is through.
Easy, wasn't it? Elbows never had it so soft.
AKIMBO: a new preparation from

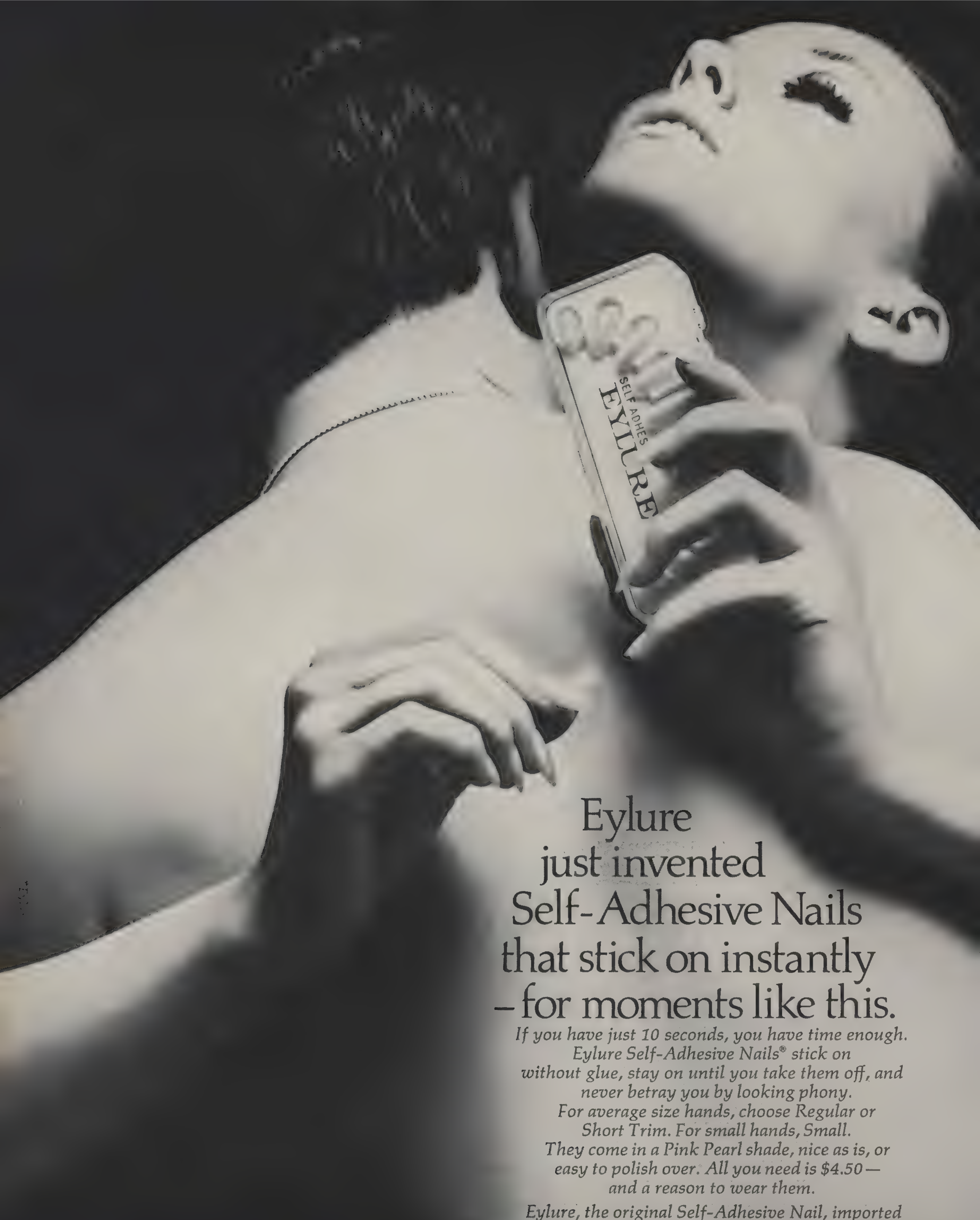


Charles of the Ritz

American look

The date: February 22. The event: American Airlines' doubleheader—3,800 stewardesses lifted off in new red, white, and blue uniforms and a new Americana theme was begun on nonstop flights between New York-Los Angeles and New York-San Francisco. Now, entrées—Maine lobsters, rib eye roasts—are cooked to order both in first class and in coach and served from carts to speed up serving time.
Free as air, too: the stewardesses' new Americana wardrobe. *Below,* the sleeveless vest and Chanelish skirt with two deep pockets—red or navy double-knit polyester; or a plaid version in Dacron and worsted.
Great, the shirt—almost skirt-length so it won't droop out; of Klopman polyester fabric. Gloves by Kayser.
Buckled shoes by Mademoiselle. Free-swinging, over-the-shoulder navy saddlebag and umbrella.
Below right, the all-year, all-climate plaid coachman's coat of Galey & Lord Fortrel and cotton is water repellent, has a cosy zip-in lining. For kicks—raccoon hat.
Left, gingham pinafore for KP; Fortrel and cotton. All fabrics, Burlington Industries.

BERRY BERENSON



Eylure just invented Self-Adhesive Nails that stick on instantly – for moments like this.

If you have just 10 seconds, you have time enough. Eylure Self-Adhesive Nails® stick on without glue, stay on until you take them off, and never betray you by looking phony. For average size hands, choose Regular or Short Trim. For small hands, Small. They come in a Pink Pearl shade, nice as is, or easy to polish over. All you need is $4.50 — and a reason to wear them.

Eylure, the original Self-Adhesive Nail, imported from London. At fine drug and department stores.

Arkay



Snappy salute to
Spring in a **BAN-LON**® dress
of 100% **DACRON**® polyester
in brown, black or green,
all with white.
Sizes 4-14. About $60.



At all fine stores across the country.



VOGUE'S READY BEAUTY

For whom the belle peels

A friend, whose skin is composed entirely of magnolia petals, once murmured brokenly that even she has mornings when the first look in her mirror reduces her to a grovel. Irma Shorell, whose nick-of-timeliness is admirable, has just come to her rescue with a kit that promises to unearth a new and more adorable complexion in one week. The wonder-worker itself, a foam-oriented lotion called Dermabrase/35, is accompanied by a sponge-mitt. The process of sloughing off dead cells, oil surplus, and other débris is accomplished by pouring half a capful into the sponge and massaging it onward and upward over face and throat. A splash of warm water, a splash of cold—and that's the action. Dermabrase and sponge are tucked together into a spanking plastic envelope.

Getting balmed

. . . is what eyes and lips can't do often enough. Why eyes and lips? Only because the skin in those areas is most likely to crinkle into incriminating little lines that bespeak dryness or a face too long in the sun. Alexandra de Markoff, a lip and eye balmer from way back, has come up with a twosome called The Protectors, which sounds like a likely prospect for a television series but is, instead, two moisture sticks in one nifty packet. One is an Eye Oil Stick; its twin is a Lip Emollient Stick. Both are sun-resistant, ultra creamy, chock-a-block with all sorts of moisturizers, and make a lovely sheen in tandem with makeup or going it alone. And, of course, help vanquish dryness. . . .

Becoming one of the family

Our favourite fabulous face admits to having spent years of time and money on cosmetic counter *meraviglia* before her personal face-saving program emerged. Luckier beauty is Ana Maria Alba whose Fabulosa skin treatment collection is a direct result of an inherited family formula (a cream concocted from healing herbs and oils once, and probably still, used by South American Indians). Current news is the début of a special size Fabulosa kit containing the invaluable Creme plus three other fundamentals: moisturizer, cleanser, and toner. It's a dandy idea for travelling devotées, nice for newcomers to try. As the generations of impeccable Alba skins might say—welcome to the club.



Gossard's Swing-Sette is available at these fine stores:

Massachusetts
Northampton..Laura Girard Shop
Worcester.....Marcus Co.

New Hampshire
Manchester....James W. Hill Co.
Nashua.....Miller's
Portsmouth.....Kimballs

New Jersey
Philipsboro.....Orr's Dept. Stores

New York
New York.....Gimbels
Auburn.....Kalet's
Binghamton.....Fowler, Dick & Walker
Canton.....Smith's
Dansville.....Ferguson's
Elmira.....Rosenbaum's
Glens Falls.....Fashion Shop
Ithaca.....Smoothie Shop
Massena.....Boston Store
Oneida.....Lynn's
Utica.....Boston Store

Pennsylvania
Philadelphia.....Strawbridge & Clothier
Pittsburgh.....Joseph Horne Co.
Bethlehem.....Orr's Dept. Stores
Easton.....Orr's Dept. Stores
Greensburg...A. E. Troutman Co.
Hazelton.....P. Deisroth & Sons
Latrobe.....A. E. Troutman Co.
South Hills Village...Block's, Inc. (Pittsburgh)
Wilkes-Barre.....Fowler, Dick & Walker
Williamsport.....L. L. Stearns

Rhode Island
Providence..Gladding's—all stores

Vermont
Barre.....The Homer Fitts Co.
Bennington.....Nichols
Brattleboro.....J. E. Mann, Inc.
Burlington.....Abernethy's
Rutland.....Economy Store

Virginia
Norfolk.....Ames & Brownley
Lynchburg.....Leggett's
Martinsville.....Globman's
Newport News.....Nachman's
Petersburg.....Wice's
Roanoke.....S. H. Heironimus



GOSSARD-ARTEMIS KEEPS AMERICA BEAUTIFUL

Of course you can dress, lunch and get to the matinee in time. Gossard's Swing Sette Pantie smooths like a body cosmetic, never slows you down. So light and flexible, you can hop a cab in it or lope all the way to the restaurant in complete ease. Barest nylon and Lycra® spandex powernet, with stretch nylon lace. Swing-Sette 1099. Butterscotch, pale ivory, white. About $10. Flair Bra 3328. About $5. Matching slip 8150. About $7. The H. W. Gossard Co., Chicago 60606.

wayne gossard fashions
NICEST NEXT TO YOU

®duPont's reg. t.m.


great!
QualiCraft
the shoes with the $20 look
Do the spring thing! Pluck a fresh QualiCraft shape—like the swash-buckled up-front pump in black manmade patent. The toe shapes a rounder curve, the heel stands bolder and higher. Shoe excitement from city sandals to up-dated spectators is yours at 8.99 to 10.99. The buckler shown is just 9.99
Shoe Stores east of the Rockies Baker's OR Leed's Shoe Stores on the Pacific coast

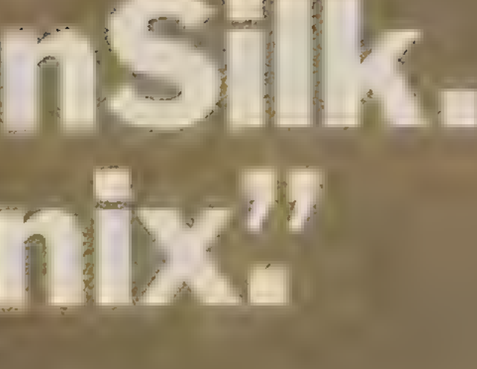
"Discover no-color CornSilk... I did, in Phoenix."

Imagine, we arrived for the houseparty of the year and I'd come away without any pressed powder — then someone loaned me CornSilk and I discovered a whole new world of make-up. CornSilk's different from any pressed powder I've ever seen before.

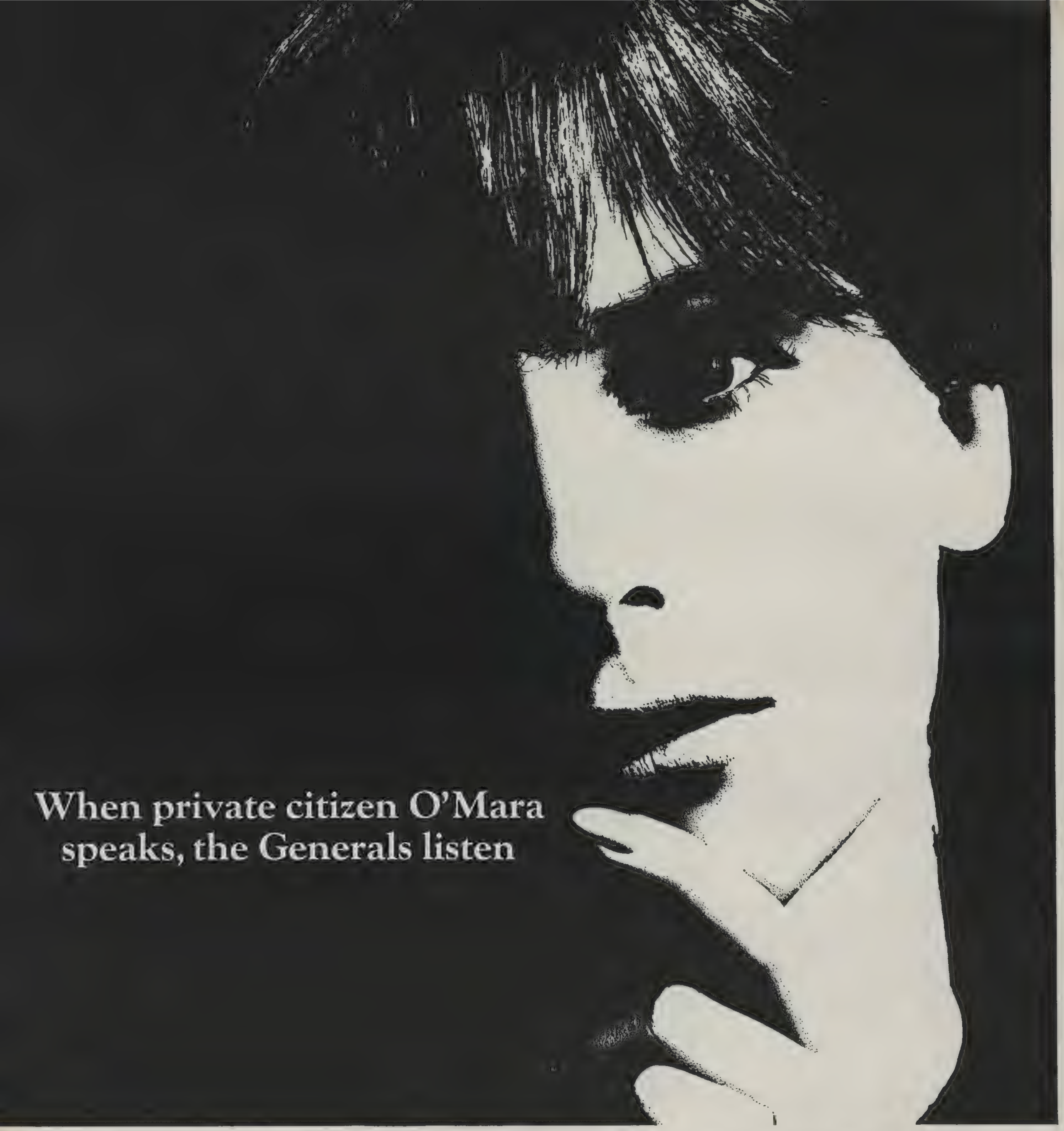
First of all, it adds no color so it can't distort the natural look you worked hours to perfect.

And it's superabsorbent. The special patented formula just lifts off oil and leaves your make-up intact. So, you don't need it as often. Makes sense. Because it's superabsorbent, it's effective longer.

No matter how often you use it, it doesn't show — keeps you looking great — as if you've just finished a whole new make-up job.



cornSilk
Pressed Powder



General Foods, General Motors, General Mills *better* pay attention to the likes of Mrs. O'Mara. Because she—and *you*—buy only the brands you like. And drop the ones you don't.

That's the wonderful power you have when you have free choice. It's free choice that keeps the Generals on their toes trying to please the troops. And in competing with each other, they generally come up with something better. Or cheaper. Or else.

Yet, strangely enough, there are well-meaning people in this country today who just don't see it that way. They think Mrs. O'Mara is confused by *too much* choice in the marketplace. Or, maybe, just not bright enough to choose among all those different cake mixes or 36 different kinds of cars. Reduce the choice, they say. Wouldn't four kinds of cake mix be enough? Standardize the products. That will make shopping a lot quicker and easier for everybody.

The trouble is, who sets the standards? Not Mrs. O'Mara. She may be a wizard with a bowl of batter but she hasn't a test tube to her name. So, the critics suggest, let the government do her shopping for her.

That's sympathetic of them but Mrs. O'Mara's very favorite cake is a plum-nut mix—and that's apt to be the first to go when they start cutting back on choice. We hope yours is chocolate or vanilla because they stand a pretty good chance of surviving.

Magazine Publishers Association
An association of 365 leading U.S. magazines


VITALITY: the shoe spree shoe.
Vitality
Blossom, Career, Daisy. Each irresistible, each too chic to let its good sense show. Vitality shoe spree temptations, about $17 to $20. International Shoe Company, St. Louis
THE NEW
Vitality®
Stockings by Round the Clock

VOGUE'S NOTEBOOK

Breakfast at Tiffany's—at the Rockefeller Center Skate Pond



1



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7

Children, bright as butterflies, glowed with a crisp exhilaration. It was more like a sparkling scene on a Swiss lake than an early morning party in the centre of New York for the benefit of the New York Eye and Ear Infirmary, as children skimmed across the ice—with only the occasional tumble—to play with dressed-up Pierrots and clowns. The climax to this imaginative dazzle came when Peggy Fleming, the world skating champion, after a superb display of figure skating, joined Thomas P. F. Hoving, director of The Metropolitan Museum of Art, in distributing to all the children presents from Tiffany's, where his father is the president. Then, even the ice nearly melted with excitement.

1. Rockefeller Center Skate Pond. 2. Miss Peggy Fleming and Mr. Thomas P. F. Hoving. 3. Mrs. H. F. Krimendahl, II, with daughters Elizabeth and Nancy. 4. Miss Peggy Fleming. 5. Mr. Gordon S. Braislin, president of New York Eye and Ear Infirmary; Mr. Thomas P. F. Hoving; Mr. Walter Hoving; Mrs. Lewis Schachne, president of the Women's Association of New York Eye and Ear Infirmary; and Mrs. Walter B. Delafield, its chairman. 6. Mrs. Walter B. Delafield with daughters Leslie and Kristin. 7. Mrs. John Horne with son Andrew. 8. Mrs. Skitch Henderson photographing her children, Heidi and Hans.



6



8

The lingerie by Kayser/Perma-Lift. The fiber by Enka. The photograph by Bob Richardson.



Enka One of the great producers of man-made fiber.

The fiber is Crepeset® The lingerie is by Kayser / Perma-Lift.Crepeset half-slip with lace trim. Sizes S, M, L, in average and short lengths, about $5.00. Crepeset contour fiber-filled bra. In cup size A, 32-36; B&C in 32-38. About $4.50. Crepeset gown with lace trim on bottom and top, sizes S, M, L. About $9.00. Coordinating Enka nylon sleeveless peignoir sizes S. M. About $22. The whole collection in a whole collection of beautiful colors. At Marshall Field, Chicago; Strawbridge & Clothier, Philadelphia; Bullocks, Downtown Los Angeles and La Habra Stores.

CREPESET IS A REG. TM OF AMERICAN ENKA CORP., ENKA, N C. FOR ITS CREPE NYLON

You have only one body. Doesn't it deserve Bali...all over?

Touch your skin. Is it smooth all over?
If it isn't, Bali has something for you. Bali Body Cares.
There's a Body Creme to soften your skin. Body Powder Mist to make you feel cool. Body Bath Oil Perfume to make you fragrant. And Body Freshner for a brisk splash.
You'll find them where Bali is sold. They'll make you feel nice.



The Bali Company, Inc., 16 East 34th Street, New York, New York

And so does Princess Gardner. Now there is a 100MM Cigarette Case that will house either 100MM, kings or regular cigarettes with the same ease. No more rubber band make-shift cases to contend with. Available in a variety of patterns, colors and styles. Go ahead America, let Princess Gardner help you adjust.

P.S. We're even a silly millimeter longer.

PRINCESS GARDNER®

Prince Gardner, St. Louis, Mo. A Division of SWANK, INC.

VOGUE'S

Dinner-dance given by Baron and Baronne Guy de Rothschild at Ferrières



1



2 On a winter evening the Baron and Baronne Guy de Rothschild gave one of their magnificent parties at their Château de Ferrières-en-Brie, about forty-five minutes from Paris. Inside the house, middle nineteenth century, very Napoleon III, red brick and stone, about one hundred guests dined in candlelight, with pyramids of white camellias at the thirteen tables, clothed in white paper-lace flounces that hung to the floor. After dinner two hundred more guests arrived, guided through the park by liveried huntsmen in dark-blue-and-gold uniforms. Eventually all the guests made their way to one of the salons, designed like a nightclub, with two



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NOTEBOOK



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orchestras (Fredy Meyer's and Renato Sambo's) spelling each other at perhaps the last big party at the Château, which may become a museum after the Rothschilds build a smaller, 1969 house on the grounds.

1. Baronne Guy de Rothschild, Comte Etienne de Monpezat. 2. T. R. H. Prince Rainier III and Princesse Grace de Monaco. 3. M. Philippe d'Exéa, Mme. Bettina Graziani. 4. Comtesse Michel de Ganay, M. Patrick de Montal, Prince Jean Poniatowski. 5. M. Louis Malle, Mme. Gisèle Rosenthal. 6. The Duchess of Windsor, Mrs. Richard Burton, Baron Guy de Rothschild, M. Georges Revay. 7. M. Patrice Calmettes, Vicomtesse de Ribes. 8. M. Gilbert Allès, Mlle. Philomène Toulouse. 9. M. Eric de Rothschild, M. and Mme. Bernard de Villemé-jane. 10. Mme. Gunther Sachs, M. Maurice Rheims. 11. The dining salon and the snuffing of candles.



9



10



11

NISBERG

paris collections inc

Jeune fille plaid: a little fan of coat, with a pink-and-white complexion. Zipping along to spring with the irrepressible aplomb of wool and Orlon* acrylic. At Lescin Boutique, Neiman-Marcus, Dallas. *Du Pont registered trademark
Du Pont makes fibers, not fabrics or fashions.

ORLON®
JEAN-MARIE ARMAND



DU PONT
REG U S PAT OFF
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A spectacular Indian Durbar in Beverly Hills



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In court dress and decorations, more than four hundred guests of Mr. George Griswold Frelinghuysen came to a Durbar Ball for Miss Mary Victoria Leiter. In 1903, her great-uncle, the late Marquess Curzon of Kedleston, gave a twelve-day Durbar in Delhi when, as Viceroy of India, he celebrated the coronation of King Edward VII and Queen Alexandra. This time round, the guests swirled into the party to a drone of bagpipes, wound into an imperial Moghul palace (the Beverly Hills Hotel) past great papier-mâché elephants, past walls with Indian tapestries and golden mirrors from Pakistan. Standing on a canopied dais, with statues of Indian gods flashing jewelled eyes, were Mr. Frelinghuysen as the Viceroy, Miss Ann

NOTEBOOK



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Sothern as Queen Victoria, and Miss Leiter. The guests sat at tables decorated with golden birds, camellias, and Union Jacks; they dined on curried lamb, lychee-nut salad, mango sherbet in pineapple shells; the menu, the same as that of the 1903 Durbar.

1. Crystal Room with Scots Guards. 2. Miss Ann Sothern, Miss Mary Victoria Leiter, Mr. George Griswold Frelinghuysen. 3. Miss Marlo Thomas, Mr. Leonard I. Goldberg. 4. Mrs. Vincente Minnelli, Mr. Niels Onstad, Mrs. Peter McBean. 5. Miss Dallas Pell with papier-mâché elephant. 6. Mrs. Harold F. Robbins, H.E. Sheikh Bader Al-Mulla. 7. Mr. and Mrs. Guedaliahou Shiva. 8. Mr. G. David Schine, Mrs. Robert S. Rapp. 9. Mr. Moss Mabry, Miss Dyan Cannon; centre, Mrs. Ray Stark. 10. Hindu dancers, Sujata and Asoka.



ERNEST RESHOVSKY-PIX

10

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VOGUE'S

Twentieth-century party at an eighteenth-century spa in Germany



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Anyone with a pretty eighteenth-century spa, a pretty eighteen-year-old daughter, and a flood of imagination would have done the same. Count and Countess Caspar von Oeynhausen put two days of ripples into Bad Driburg, their spa in Germany's North Rhine-Westphalia, with a young party for their daughter, Countess Angelina von Oeynhausen. Compassed by a formally wooded park, Bad Driburg flowered this time like summer, as guests met after dinner for dancing in the rose-pink pump room, its ceiling hung with bouquets of carnations and chrysanthemums all spiked with holly and field grasses. Here, two hundred or more guests breezed through the cool of two bands, one from Gstaad, both playing into the morning.



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NOTEBOOK



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1. The pump room at Bad Driburg. 2. Countess Angelina von Oeynhausen with Count Stanislaus Strachwitz. 3. Count and Countess Caspar von Oeynhausen. 4. Mrs. Rudolf August Oetker with Mr. Kurt von Oswald. 5. Count Karl-Erbo von Kageneck and Miss Dorothee von Frankenberg. 6. Count Botho von Hohenthal and Baroness Ekhard von Maltzahn. 7. Baroness Heinrich Thyssen-Bornemisza with her stepson, Baron Heinrich Thyssen-Bornemisza. 8. Count and Countess Johann-Christian von Hatzfeldt-Dönhoff. 9. Princess Ann Mari von Bismark with. in the distance. Princess Benita zu Schaumburg-Lippe. 10. Baroness Felicitas von Jenisch, Count Axel von Douglas, Princess Johanna zu Sayn-Wittgenstein-Hohenstein.



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COUNTESS ALEXANDRA DOHNA 10



9

Stalking couture territory: the jumpsuit and jacket. In double-faced gabardine of Orlon* acrylic and wool, for putting forth the best of all possible shapes. White sunnied-up with yellow. At Neiman-Marcus, Dallas, Fort Worth, Houston; Lord & Taylor, New York; I. Magnin & Co., West Coast; Garfinckel's, Washington. *Du Pont registered trademark. Du Pont makes fibers, not fabrics or fashions.

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The pink of coat. Tendresse of color on the crisp edge of spring. The unimpeachable source—double-faced gabardine of wool and creamiest Orlon* acrylic. At Charles of the Ritz Boutique, New York; The Room Simpson, Toronto; Garfinckel's Washington. *Du Pont registered trademark
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VOGUE'S NOTEBOOK

Spa party in Germany (continued)



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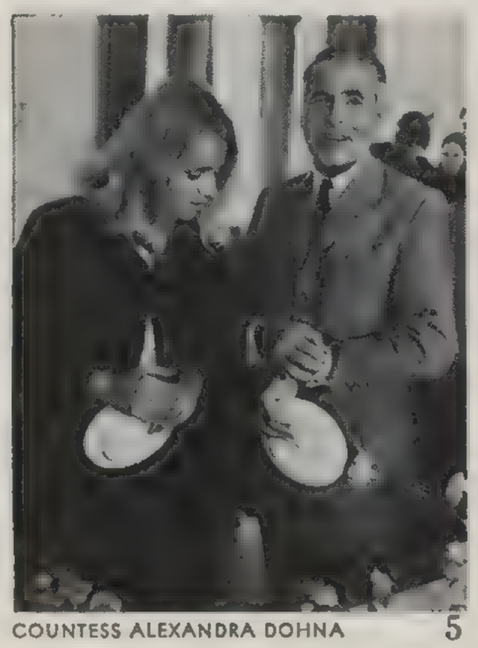


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The day after their daughter's début, the Von Oeynhausens rolled up the ball with a hot-cold buffet luncheon, the guests relaxed and seated at random in the sun-filled hall, where, only the night before, jumped one of the prettiest parties of the year. 1. Chefs at the buffet luncheon. 2. The buffet table in Bad Driburg's pump room, with, in the foreground, Mr. Hans-Hermann Münchmeyer. 3. Comtesse Angelika Lazănský and Mr. Hans-Hermann Münchmeyer. 4. Countess Caspar von Oeynhausen with Prince Wolfgang zu Ysenburg; Countess von Oeynhausen's son, Marcus, in the foreground. 5. Miss Regine Wolff von Amerongen and Mr. Bernhard Niehues. 6. Prince Wittekind zu Waldeck und Pyrmont and Comtesse Jaques de Liedekerke.



COUNTESS ALEXANDRA DOHNA 5



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VOGUE'S SPOTLIGHT

Art

BY BARBARA ROSE

Don Judd:
The Complexities of Minimal Art

One of the few gratifications of criticism is observing an artist of distinction reaching a new level of achievement. That Don Judd has taken such a major step was my gratified feeling on viewing his two large pieces exhibited recently at the Leo Castelli gallery. In these works—a room-size anodized aluminum rectangle subdivided into equal cubbyholes and a ravishing cobalt-blue box sheathed in aluminum—Judd has resolved any obstacles to making a major statement.

Respected as a founder of Minimal art, Judd has developed an extraordinary degree of complexity and variety in these new works despite their simplicity of format. For, although the logic of Minimal art gained critical respect if not admiration, its reductiveness allowed for a relatively limited art experience. Of course Judd has long maintained that Minimal art was far more complex than a superficial viewing might indicate; but because Minimal art never wished to create new shapes, downgrading composition—the prime source of value in Cubist and neo-Cubist art—to the lowest rung of the ladder, it was often difficult to grasp what Judd was talking about.

The possibility that an art whose principal statement appeared to be the tautology that a box is a box is a box could produce a subtle and elusive experience seemed decidedly remote. Yet Judd's new works prove, for me at least, that originality of shape and composition need not bear the heaviest load of expression. Judd's familiar rectangles produce totally unfamiliar —and extremely challenging, I might add—colour, light, and spatial effects.

Certain kinds of painting, especially varieties of Impressionism, have concentrated on the kind of optical effects Judd cultivates. The great difference, however, is that Judd does not depict or represent light and colour; he employs them. Similarly his spatial effects are not created through the illusionistic means of perspective or of foreshortening. Rather the works are so large that they must be viewed from oblique angles, which inevitably causes the eye to see form as foreshortened, not illusionistically but actually.

That Judd has used essentially pictorial effects has been viewed by some critics as a violation of the limitations implicit in sculpture. But Judd is not the first sculptor to translate pictorial qualities into three dimensions. The sculpture of Bernini and Rodin, to take two notable examples of the past, was dominated by pictorial effects, which did not detract from its quality. Judd's impressive new work indicates pictorial values may well inform sculpture once again.

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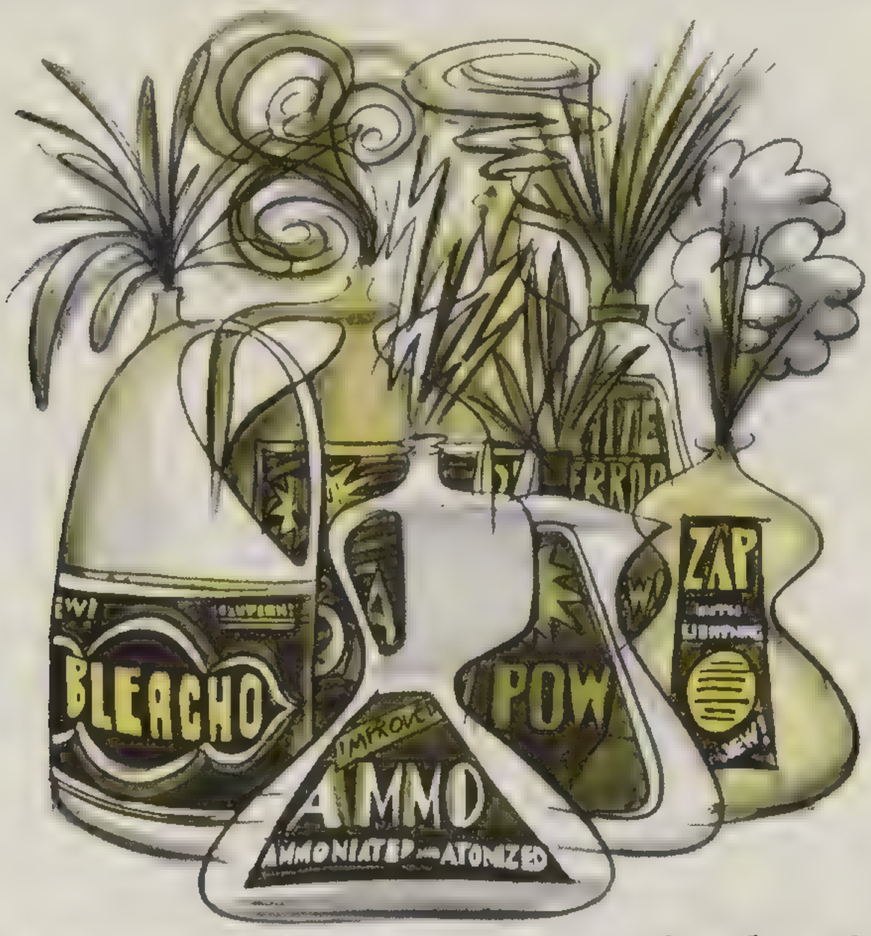


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VOGUE'S SPOTLIGHT
Music

BY FAUBION BOWERS

Scriabin on record, "*blaze of a sunburst*"

Hilde Somer Plays Scriabin; Mercury SR 90500. *Glenn Gould—Scriabin: Sonata No. 3;* Columbia MS 7173. *Morton Estrin—Scriabin: 12 Études, Opus 8;* Connoisseur Society 2009. *Stanislav Neuhaus—Scriabin: Concerto for Piano and Orchestra;* MK 33D 16311-12.

Not since Bach lay dormant for close to a century until Mendelssohn resuscitated *The St. Matthew Passion* has a major musician been so asleep waiting for the prince's kiss as Alexander Scriabin. Now, that kiss seems to be upon us. This tumble of perfectly marvellous records is only part of what has appeared within a year in the United States. The Scriabin roster at the Four Continent Book Corporation (record importers from the USSR) in New York City has now surpassed the two-dozen mark. One week, not long ago, three women pianists at Town Hall, Philharmonic Hall, and Carnegie Hall respectively, *all* played Scriabin's *Nocturne,* for the left hand alone, as their first encore. Last year Rudolf Nureyev at last realized a dream by dancing Scriabin's orgasmic Symphony No. 4, the *Poem of Ecstasy*.

The irony of Scriabin's eclipse has been all the sharper, because in his own turn-of-the-century day no star shone brighter, no azimuth charted more musical routes. Prokofiev in a labour of love transcribed Scriabin's Symphony No. 3, *The Divine Poem,* and played it for Scriabin on an old rickety piano. The first concerts Rachmaninoff ever gave playing music other than his own, were all-Scriabin concerts in 1915. Their success launched his career as a performer. Balanchine choreographed Scriabin until Diaghilev, who despised the composer, dissuaded him. Isadora Duncan danced a lot of Scriabin, too, and once when estranged from her accompanist, she wrote him; "Are you playing beautiful music? Think of me and play Scriabin."

Turning to the latest records, we can only feel gratitude and pleasure. Hilde Somer gives us lashings of late Scriabin—dematerialized like so many cosmic cinders. Miss Somer copes with Scriabin's explosive effervescence, though no one can make cosmos out of every prelude and étude, particularly those shorter than a sparrow's beak and briefer than a bear's tail.

Glenn Gould, that thoughtful pianist, makes every phrase of the massive, four-movement Sonata No. 3 a new comment. In the third movement, where Scriabin writes quite possibly his most beautiful melody, Gould captures the luminous vapour and silvery atmosphere that sets Scriabin music apart from other music.

Connoisseur Society, a small company with a distinguished list of artists, records music luxuriously on one-half-inch, two-track tape equipment. The result here is a beautiful record of lovely sound and Scriabin "oldies": the D-minor octave étude war-horse; the haunting, soughing, steppe-like B-flat minor étude; and the étude in thirds.

Stanislav Neuhaus, son of Heinrich, "father of Soviet pianism," plays Scriabin's Concerto as if his father were sitting over him. It is high-altitude playing, but so letter-perfect, such traditionally correct Scriabin playing that one longs for a little errantry. But if you want to know how Scriabin *should* be played to get a gold medal at the Moscow Conservatory, this is your record. It is saved from the pedestrian by the third movement with its incessant roulades and rodomontade.



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Demands

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VOGUE'S SPOTLIGHT

London

BY QUENTIN CREWE

The British must be the only people in the world who would list a sense of humour among the most important qualities to look for in a prospective marriage partner. They would rate it higher, probably, than sex appeal, riches, or intelligence. They believe their sense of humour to have won them wars, to have endeared them to the natives in the colonies, to be more useful than a balance of payments—in short to be an elixir of success and happiness.

It would be hard to say exactly what constitutes a British sense of humour, if indeed it exists, but the subject arises whenever there is a new editor of *Punch*. To the nation's considerable astonishment, this magazine has just been entrusted to the care of a thirty-five-year-old financial journalist called William Davis. The British feel very proprietorial about *Punch*, believing it to be a repository of their sacred sense of humour. *The Oxford Dictionary of Quotations* devotes a whole page to jokes from *Punch*—more space than they accord to Mark Twain. The selection is hardly a riot. "Who's 'im, Bill?" "A stranger." "Heave half a brick at him." *Punch* produced the joke about the curate breakfasting with the bishop. "I'm afraid you've got a bad egg, Mr. Jones," says the bishop. "Oh, no, my lord, I assure you, parts of it are excellent," replies the sycophantic curate.

If anything, *Punch* reveals, over the years, a cruel snobbery in the British character. There are endless jokes about the stupidity of servants and the vulgarity of the newly rich. Its success has lain not in its wit but in its devotion to the established order; its appeal has been to the conservative nature of the British.

● The appointment of William Davis to edit this bastion of British lore has created shock on two accounts. In the first place, Mr. Davis has been concerned with money—and money talk is vulgar. Secondly, Mr. Davis was born in Germany with a far from British name. This last circumstance has given rise to innumerable xenophobic jokes. *Private Eye*, London's equivalent of *The Village Voice* in New York, devoted two pages to a mock paper called *Pünch*, and a noted cartoonist observed that there was to be a new editorial policy: "We have ways of making you laugh."

Mr. Davis, when you meet him, is an irrepressible character capable of talking about himself without pause for three hours. His pretty French wife describes him as dynamic. According to him, it was his fluency which got him the job. "I talked to the board for two and a half hours about what should be done with *Punch* and they took me on."

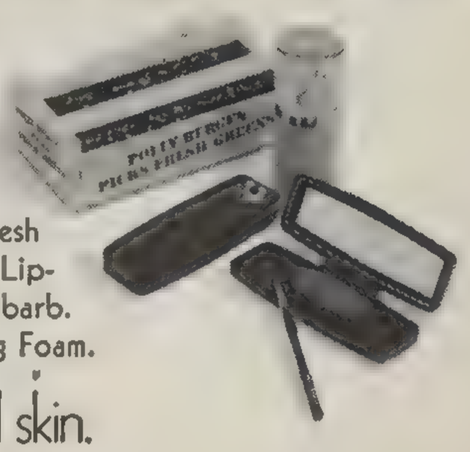
He did the same to me, turning the pages of his latest issue, explaining why each piece was good and assuring me that anything that was not good was not his responsibility. He thinks that jokes should make people laugh for five seconds and think for fifteen. His quoted examples of jokes that he likes are: "Bang-Bang, you're guilty" and "They come down from the stars and eat our station wagons." He fears that the art of political invective is dead, believes there are no humorous writers —"all the clowns are playing Hamlet"—and claims that all cartoonists are gloomy, small men in mackintoshes. All this, one gathers, will change under Mr. Davis's dynamic hand. He even plans to have a world conference of humorists. The whole thing seems a little un-British, but Mr. Davis, somewhat piqued by the jokes about his origins, said that (Continued on page 110)

"Fresh Greens are good for your eyes."



"But I do mean Fresh Greens, not those tired dark greens of winter. Colors with vitamins in them, juicy colors that wake you up and make you feel alive just to wear them. I've picked the tender green of fresh celery. The cool green of leafy lettuce. Delicate dill. They're as different from winter as snow is from sun, and in eyeshadows and eyeliner and lashcara, they're absolutely marvelous for your eyes. Wear them with all the fashions of spring and especially with their fresh lip color companions, Some Tomatoes, Candied Carrots, Baby Rhubarb. Even if you've never considered wearing the green-eyed look before, this spring do help yourself to Fresh Greens. They're good for you. (Good for your skin, too, because like all the makeup in my collection, they're moisture-blended.)"

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Vogue's Spotlight: London (Continued from page 108)

he is a good deal more English than most of the English.

Curiously enough, this sentiment finds an echo in another person of whom the British have been hearing and seeing much lately—Admiral of the Fleet Earl Mountbatten of Burma. In a tribute matched by none to any living person, and only to Sir Winston Churchill among the dead, television has produced a series of twelve one-hour films, *The Life and Times of Lord Mountbatten*. They could be described as the first royal commercial.

The series was launched by a preview at the Imperial War Museum, a strange building which was once the insane asylum Bedlam where, in the last century, people used to go for an afternoon's diversion, to stare at the lunatics—another aspect of British humour. The preview was attended by every known member of the British Royal Family, the Greek King and Queen, and some throneless royalty. They all seemed well pleased with what they saw.

Other viewers had reservations. The achievements of Lord Mountbatten are undoubted. If, unlike Errol Flynn, he did not win the war in Burma single-handed, he came as close to it as any man could. He was a great soldier. He reorganized Britain's defenses in postwar years with admirable realism. He has good looks, charm, and energy. These points the series covers more than adequately. No hint, however, of criticism or doubt is ever expressed. The episode shown to the Royal Family, not yet seen by the British public, covers Mountbatten's time as Viceroy of India—the last Viceroy—some seven months in 1947. When he left, the subcontinent was divided into Pakistan and India. The film leaves one in no doubt that Mountbatten achieved the only possible solution for India. In the commentary he expresses a token regret that partition was unavoidable but adds that he saw the passing of the British Raj not as an end but a beginning "and, I like to think, a happy beginning."

No mention of the fact that in the finalizing of partition, after he left, nearly two million people were massacred; no reference to the assassination of Gandhi five months later. There is something very un-British about this series. The clue to it lies, perhaps, in the monstrous treatment accorded to Lord Mountbatten's father, Prince Louis of Battenberg, who was Britain's First Sea Lord of the Admiralty at the outbreak of World War I. He was hounded out of office by the idiot mob howling that he was German. Lord Mountbatten says he was much wounded as a child by this treatment of his father. With filial devotion he seems to have dedicated his life to redressing the insult. Lord Mountbatten says he was "as English as anyone." Except, one feels, in two respects apparent in this series: too much self-advertisement, too little sense of humour. Can one really say that Lord Mountbatten has a sense of humour when, on the very point of being German, he says in solemn denial, "Our family connection with Germany did not begin until the thirteenth century"? Let us, however, not underestimate the Earl. His car was parked outside the restaurant at which I arrived for lunch the other day. The chauffeur, red in the face, could not get it to start. His lordship appeared from the restaurant bearing a pint of shrimps. At a glance, he sized up the situation and reached into the works with his spare hand. The car started at once.

Of course the British sense of humour is ambivalent enough at any time, as witness the man who could claim to be our top entertainer of the moment—David Frost. Frost, who is supposed to amuse us three nights a week on television, achieved his greatest successes at the end of his winter run by interviewing Enoch Powell, ex-Tory Minister who wants to deport our coloured population back whence they came, and assembling sundry supporters and antagonists of Rolf Hochhuth, whose play *Soldiers* suggests that Winston Churchill planned the death of the Polish wartime leader, General Sikorski.



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VANITY FAIR



VOGUE'S SPOTLIGHT

Theatre

BY ANTHONY WEST

Cock-a-Doodle Dandy, "*spitting furiously*"

One of the things that the great Degas used to tell young painters was that the first thing an artist had to do was to learn to walk round a gauntlet without picking it up. The APA Repertory Company's production of Sean O'Casey's *Cock-a-Doodle Dandy* strongly suggests that young and struggling repertory companies should follow the same policy when it comes to responding to the obvious challenge. *Cock-a-Doodle Dandy* may be, as Sean the willful and soreheaded insisted it was, the best play the man ever wrote, but it is also the ultimate Irish expatriate's ick-piece about Ireland, being written in the mood that made Frank O'Connor write his marvellous lament *Irish Miles*, and made Joyce speak of the motherland as "the sow that eats her own farrow."

Bitterness is all throughout the piece. It is, oh yes, an affirmation, and all that, in favour of Life, capital L, and Living It Freely (pill or no pill), but it just happens to be couched in the classic terms of the gay swain's reproach to his mom, "She's so awful, and demanding, and provincial, and she's ruined my life. . . ." Sean made it with the world theatre with *Juno and the Paycock* and the early plays and was a world figure from then on; but—and it is a very big but indeed—as soon as he was out in the big world and accepted by it as a big man, he began to know how profoundly and inescapably provincial his upbringing and his background had made him. In *Cock-a-Doodle Dandy* he is spitting furiously into the well that the only truth he could ever know had to come from because it was full to the brim with such very small beer.

All this makes *Cock-a-Doodle Dandy* a very unlovable and difficult play—a compound of equal parts of what was awful and what was marvellous about being an Irish genius of that generation. Jack O'Brien, Donald Moffat, and Ellis Rabb, who are collectively responsible for the present production, have seen it for exactly what it is and have presented it with impressive skill and intelligence as documentation of an episode in theatrical history. Here, they say, as if they were guides in a theatrical museum (which is just what a repertory theatre should be), is what happened to Sean when his genius burned out and his provincialism caught up with him.

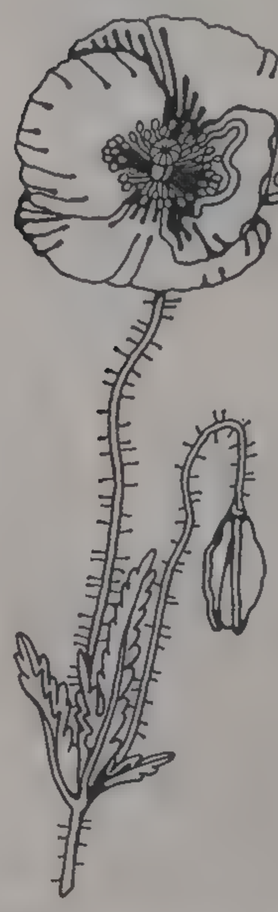
The intelligence of the production shines out most clearly in the brilliantly unfashionable setting designed for it by James Tilton, and in the superbly suitable costumes designed by Nancy Potts. She makes Sean's symbolic rooster a really glorious creature, fit to salute the sun each morning on behalf of the life force and the genius in the man. But when she has to put the play's women into the fancy dress that Sean called on them to assume to show that the wild blood of the Emers and Blanids and Maeves and Deirdres was still being pumped through female Irish hearts, she makes the clothes tell the story of the way that his dreams of beauty and joy had been narrowed and cramped by the poverty of a Dublin slum.

But the odds are that nine out of every ten people who come to see this beautiful presentation of the tragedy of Sean O'Casey are going to wonder what made the APA-Phoenix pick this funnily dated piece—that's what happens to people who accept challenges.

The language of flowers.



Rose. "Your sorrows are mine."



Poppy. "My dreams are of you."



Lilac. "Do you still love me?"



Camellia. "I shall love you always."



Gladiola. "You pierce my heart."



Geranium. "You are childish."



Anemone. "Go away!"



Marigold. "What is the matter?"

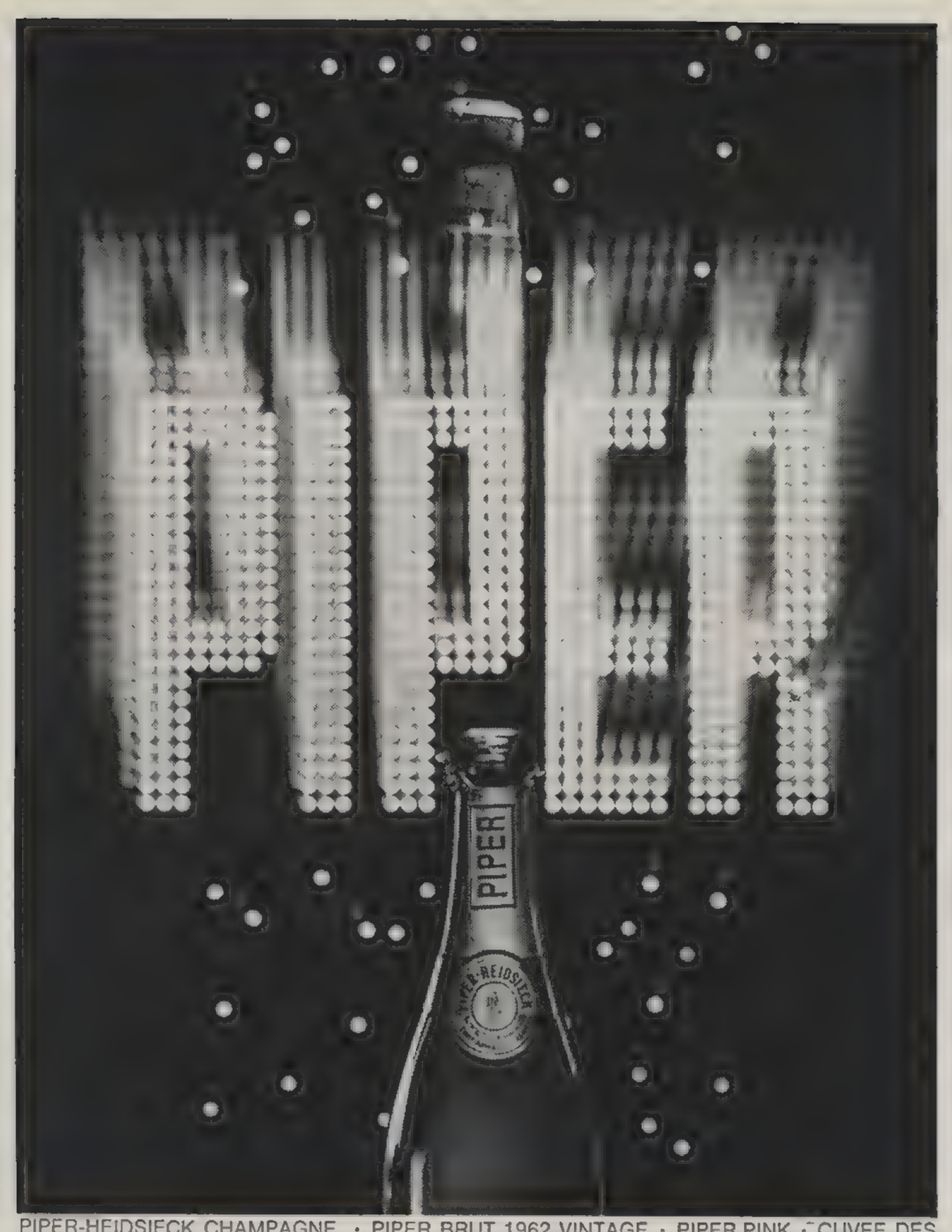


Jasmine. "Our love will be sweet."

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VOGUE'S SPOTLIGHT

THE Underground

BY JOHN GRUEN

Chamber Theatre, "*touring living rooms*"

H. M. Koutoukas is a corpulent twenty-four-year-old Athens-born dramatist with shoulder-length wavy black hair, intense, penetrating eyes, and a flamboyant, totally improbable personality. Given to wearing outrageous clothes (he is his own inventive dress designer), Koutoukas has become something of a magician in the fluid world of Off-Off-Broadway.

Recipient of a special citation in the Obie Award—the annual Off-Broadway and Off-Off-Broadway theatre award given by the New York weekly newspaper *The Village Voice*, Koutoukas was commended for the "style and energy of his assault on theatre tradition in both playwriting and production." Indeed, during the 1965-1966 season (Koutoukas was only twenty), he had no less than thirty-five Off-Off-Broadway productions running in lofts and coffeehouses throughout the East and West Village. The unprecedented took place two and one-half years ago when his play *The Laundromat Medea* opened simultaneously in three Off-Off-Broadway theatres: Cafe La Mama, Caffe Cino, and St. Marks Church-in-the-Bowery.

Today, Koutoukas is deeply involved in assaulting the theatrical traditions and conventions of Off-Off-Broadway. He has invented Chamber Theatre—theatre that takes place in people's living rooms. Koutoukas wishes to return to the eighteenth century when theatricals in great private halls were taken for granted. He goes to extreme lengths to assure a proper milieu for his productions, usually a large living room. His patrons, or hosts, give him complete freedom, carte blanche in the way he stages his plays. Koutoukas also exercises complete control over his audiences.

His recent production *The Howard Klein Trilogy—A Tragic Grandeur* was staged in a private room that allowed only twelve persons in the audience. This was not for space but by choice. Koutoukas sends out a questionnaire to all persons wishing to see his plays. Potential guests must answer 60 per cent of these questions on theatre lore correctly in order to gain admittance. Only a small percentage gets to see a Koutoukas play.

"I work hard to put on my productions," said Koutoukas, "I don't see why an audience shouldn't do the same." Why Chamber Theatre? "I got fed up with Off-Off-Broadway," he answered. "Actually, I'm no longer interested in any of the Broadways. I'd much rather go into someone's house. I feel the home is really the seat of drama. That's where drama happens most of the time. And I like the sense of intimacy. What also fascinates me is that no two houses are alike, and the idea of having to adapt to new environments is an enlivening idea.

"Besides, I want to write plays for people I care about—that's why I'm fussy about audiences. I like to write slow and gracious plays. I like a leisurely play, one that can be consumed and appreciated like a leisurely meal. Plays should be like wonderful desserts, really."

Koutoukas's plays, usually centred on highly romantic themes, have an aura of the surreal. The language is often poetic, and a certain naïveté attends them. (Continued on page 116)



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Underground

(Continued from page 114)

Koutoukas dwells on fantasy and madness, stretching reality toward points of no return. The director of all his plays, he wishes to be thought of as the Fabergé of the theatre.

"My next production is called *Pope Jean*—about the only female pope, and she was quite a lady!" said Koutoukas. "I plan to tour a great many living rooms with it. And, oh, by the way, may I use yours?"

Dial-A-Poem, "new poetry" rather than weather tips on the telephone

Have you heard any good poems over the New York telephone lately? If not, why not dial 628-0400 (area code 212), and hear the voices of thirteen of today's most experimental poets reading a two-minute poem each? Dial-A-Poem is an experiment by John Giorno, a poet responsible for electronic and theatrical poetry presentations in various outposts of the New York underground.

A charming, soft-spoken man, Giorno thought of the idea while dialing the weather number. It occurred to him that to pre-tape poetry and connect it to six automatic answering sets would extend a poet's work to a huge audience all over the world.

He approached the lively Architectural League of New York, which promptly agreed to put on the project. Ever receptive to new and experimental events dealing with many sides of contemporary life, the League arranged for a telephone number, connecting ten lines to an equal number of answering sets, each containing one taped poem. The poems, changed each day, are ready for hearing twenty-four hours a day through March.

In rounding up his poets, John Giorno chose a broad view of the various kinds of new poetry: found poetry, black poetry, New York School poetry, chance poetry, and pop poetry. The poets whose voices are heard over the phone are: Bill Berkson, William Burroughs, Allen Ginsberg, David Henderson, Taylor Mead, Ron Padgett, John Perreault, Ed Sanders, Peter Schjeldahl, Anne Waldman, Lewis Warsh, Emmett Williams, and, of course, John Giorno.

Each poet intones his work in his characteristic way, which may include the lugubrious, score-knowing voice of William Burroughs or the impassioned, moving voice of Allen Ginsberg.

Giorno said: "The use of the telephone as a new form of 'publication' is an opportunity for the poets to achieve world-wide exposure, and for their poetry to be heard rather than just read." John Perreault, one of the recorded poets, added, "Poetry is not, should not, and can not be confined to the printed word."

The prophecies of McLuhan are obviously taking root in audio-visual manifestations springing up in unexpected places. The telephone has not been used before this as a medium for an artist. Poetry on ear by picking up a phone does away with the yawn-provoking atmosphere of the lecture hall and, at the same time, makes this "art experience" a somewhat more integral part of life.

"By using new media and technology," John Giorno said, "I have attempted to create environments in which the audience can have a sense-experience that enables it to become more involved and responsive to poetry."

Indeed, Marcel Duchamp once said, "What I really want to do is send art over the telephone."

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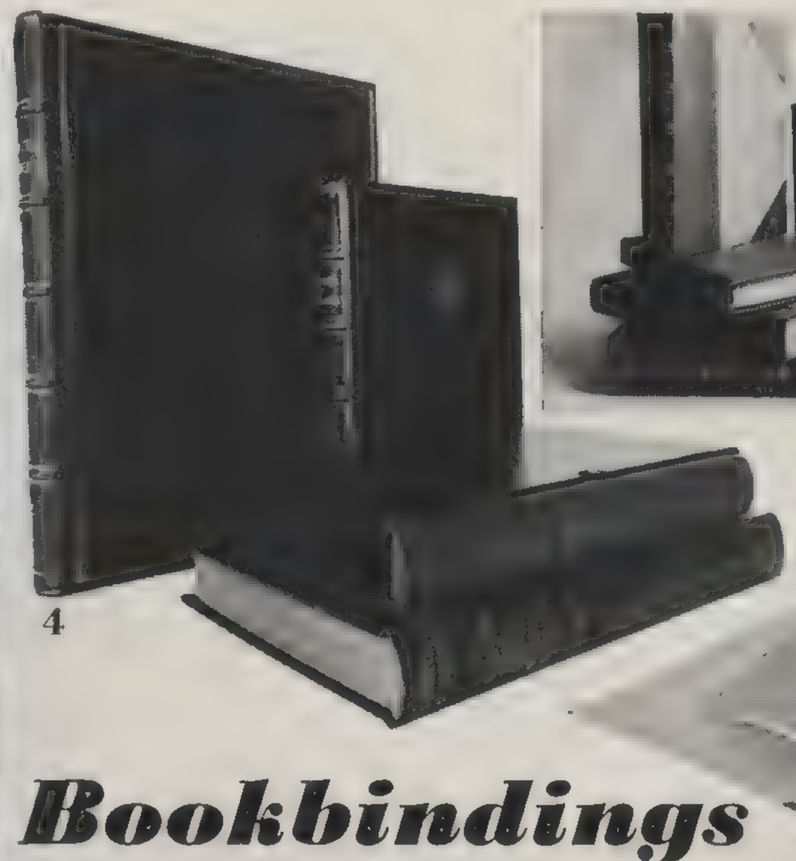


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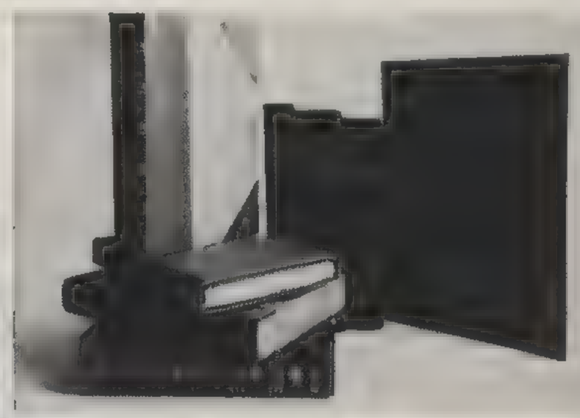
VOGUE'S DECORATING FINDS AND IDEAS FOR

FASHIONS IN LIVING

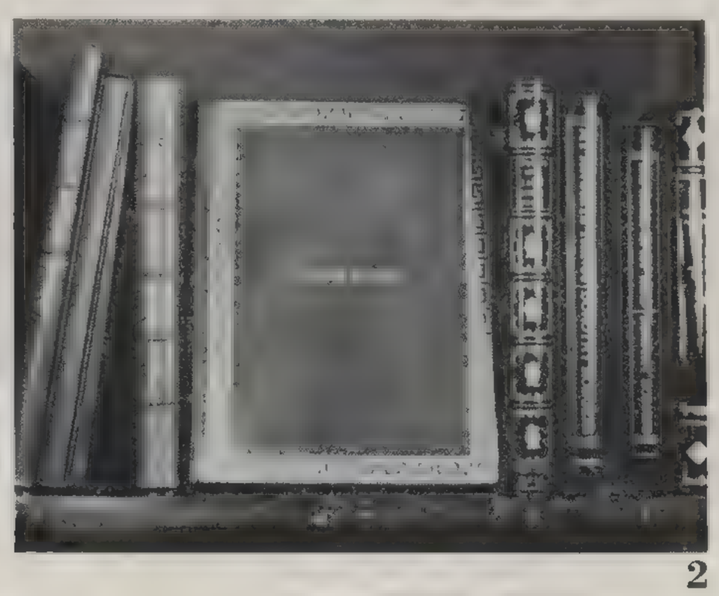




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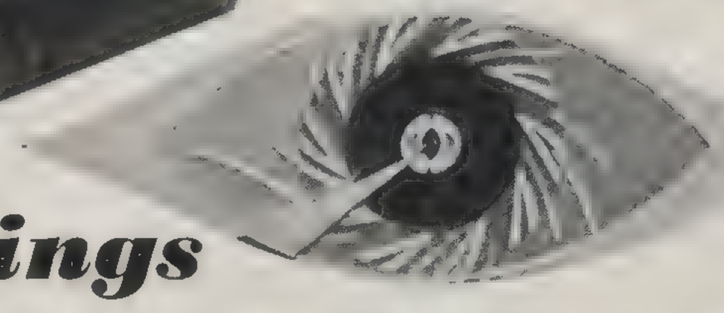
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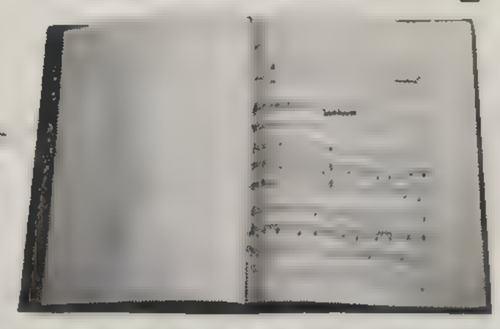


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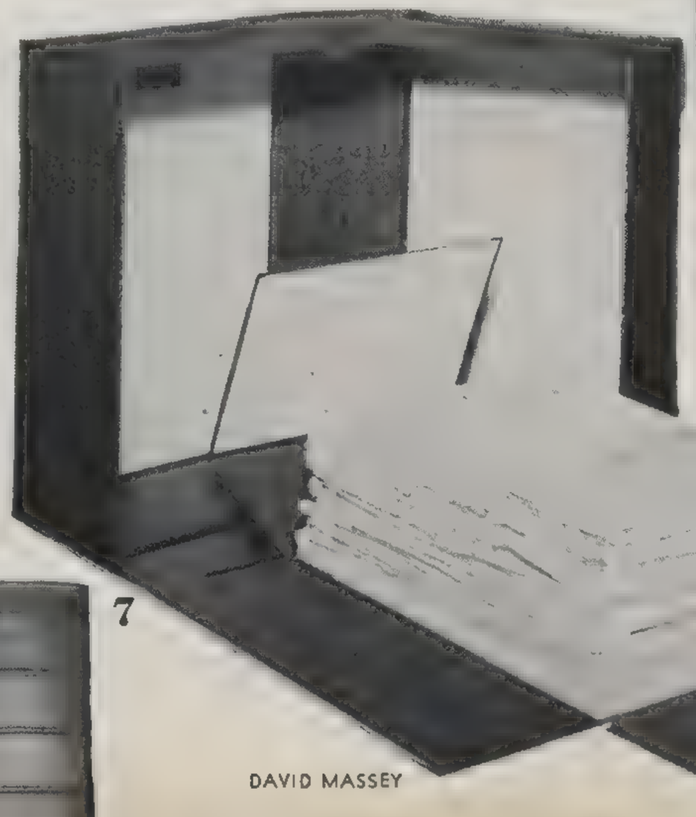
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KAZ

Bookbindings decorating to order

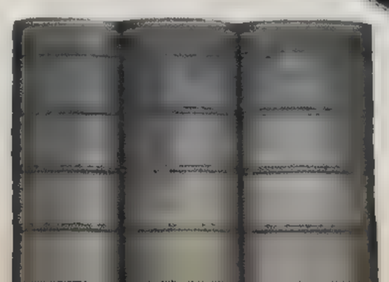
Cherished books and manuscripts preserved in special bindings of leather, book papers or fabric, become personal, have great decorating potential. It's the use of colour, texture, and design that counts. Happily, bookbinding artists exist and bookbinding as a hobby is on the up. Here, some modern bindings: **1.** *Irons:* used to tool gold designs, from the famous bindery Malcolm MacDonald, 43 W. 61st St., N. Y. 10021. **2.** *Mr. and Mrs. Richard Rodgers's* original music scores and manuscripts, bound in reds and gold, are given to The Library of Congress. The green first editions of her books are publisher's gifts. **3.** *Mr. and Mrs. Charles Engelhard* use leather slip cases for first editions and autographed books. Written memorabilia is printed, bound, often sent to friends. **4.** *Mr. and Mrs. Leland Hayward*—his plays are bound in blue and gold. Her son Winston S. Churchill's books, like his grandfather's, are in slip cases. *Profiles in Courage* bears the Presidential seal. **5.** *The Eyes of Picasso:* A detail from the superb multicolour morocco binding by Brugalla, Encuadernacion De Arte, Aribau 7, Barcelona 11, Spain. **6.** *XVth-century Manuscript* rebound by Brugalla. **7.** *Arnold Toynbee* manuscripts: From Arthur Houghton's collections, shown in red leather cases open and closed. **8.** *A romantic binding* in light green and gold by the Antolin Palomino Ollalla bindery, Madrid, Spain. Mme. Dubarry's library is being reproduced for Versailles by the Fundacio Ricardo Do Esperito Santo Silva in Lisbon, Portugal.





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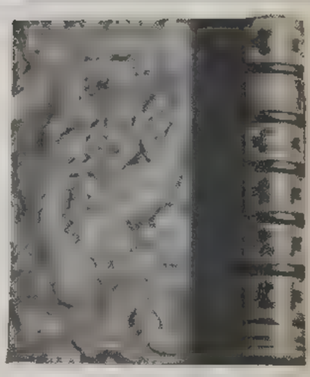
DAVID MASSEY



6

9. *Count Rodolfo Crespi* has books bound in red and blue gilded leather and faux-marbre paper, by Piera del Vico, Via Carducci, Rome 26, Italy. **10.** *Mrs. Thomas Hoving* loves books and binding, is shown here rebinding *her* favourite children's books for her children—at St. Crispin's Bindery, 888 Madison Ave., N.Y.

(More, page 214.)





8

LAST NIGHT MRS. MARY POWERS OPENED ON BROADWAY.



It definitely wasn't the break she had been waiting for. But her popped zipper was the most unforgettable event of the season for everyone else.

And to think it all could have been avoided if she had been zipped up with one of our Talon Zephyr® nylon zippers.

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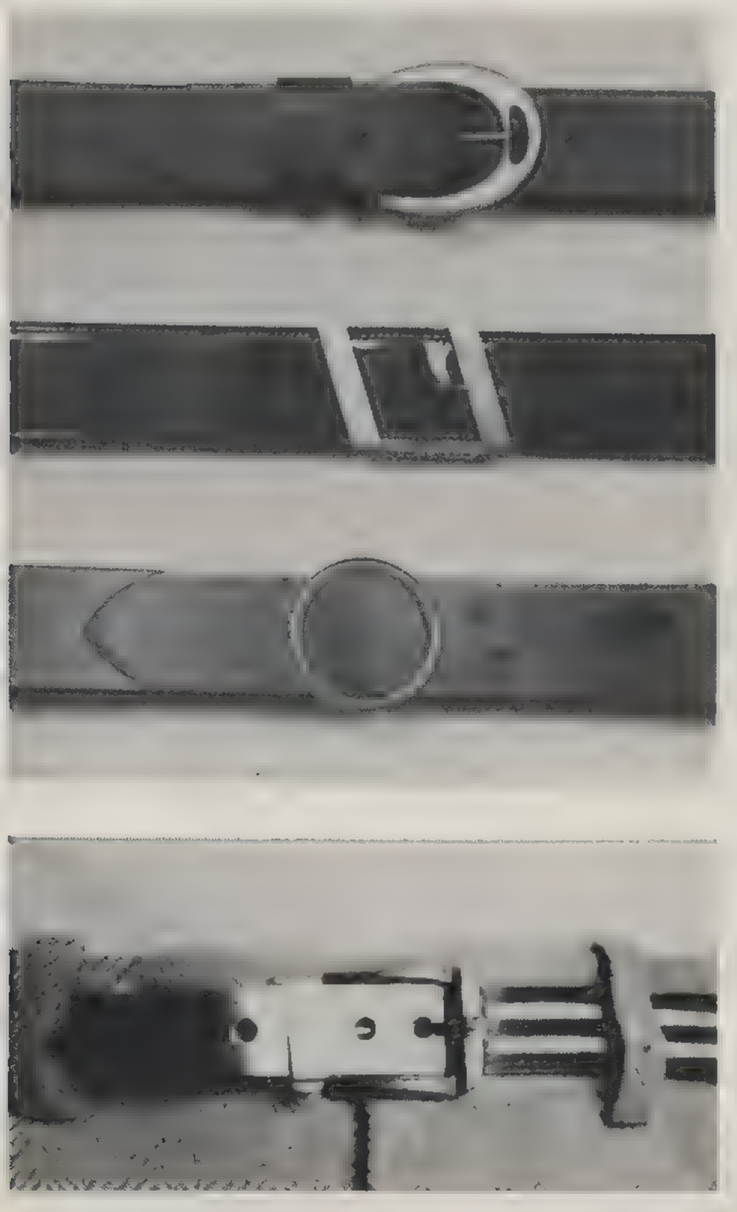
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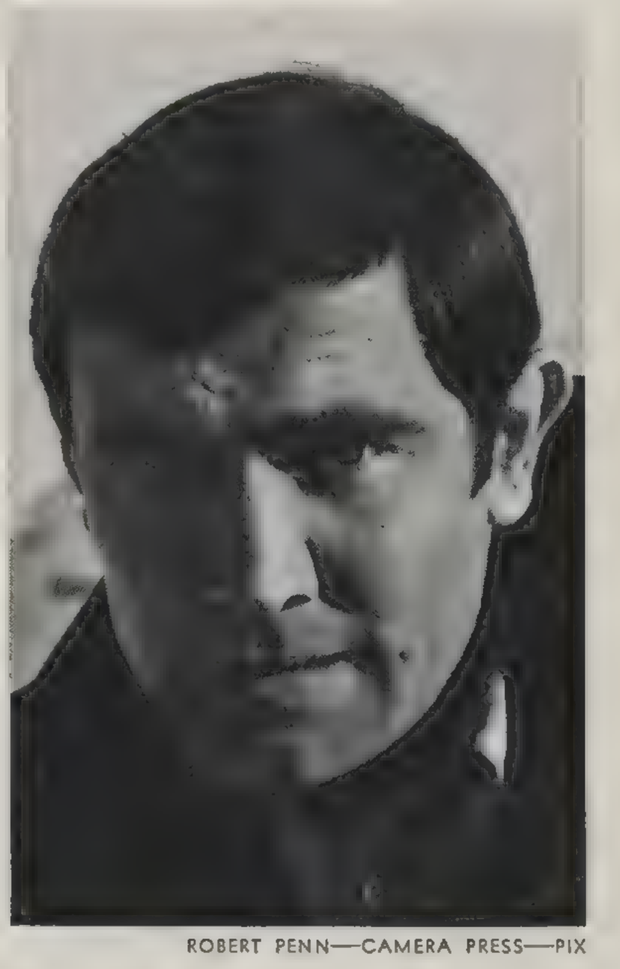
...NOTES, QUOTES, AND VOTES

The Great Ones Now . . .

So long as it's great . . . a thirty-year-old coat that looks like tomorrow, a clutch of brand-new belts, a new switch on an old shoe, a new man in an old rôle . . . anything goes, if it's great. Journalist ***Mathias D. Polakovits*** shuttles back and fourth on the New York-Paris orbit. Perfect coat for U.S. or European cold: thirty-year-old suède Hungarian shooting coat, lined and trimmed in fur. Topping it: Russian officer's fur hat (worn in the Russian way: broad side forward). Then, there are ***the belts . . .*** Crafty Cardin got the belt message early . . . now, for Canterbury Belts, has come up with some of the best around. Top to bottom left, pewter-buckled antique calfskin; silver-buckled caramel patent; brass-buckled golden seal fur. $12 to $25. De Pinna, N. Y.; Mr. Guy, Los Angeles. Good old Gucci has just come up with the silver and enamel belt and buckle. Enamel in strong navy/yellow or red/navy, $67. Gucci, 699 Fifth Avenue, N.Y.C.

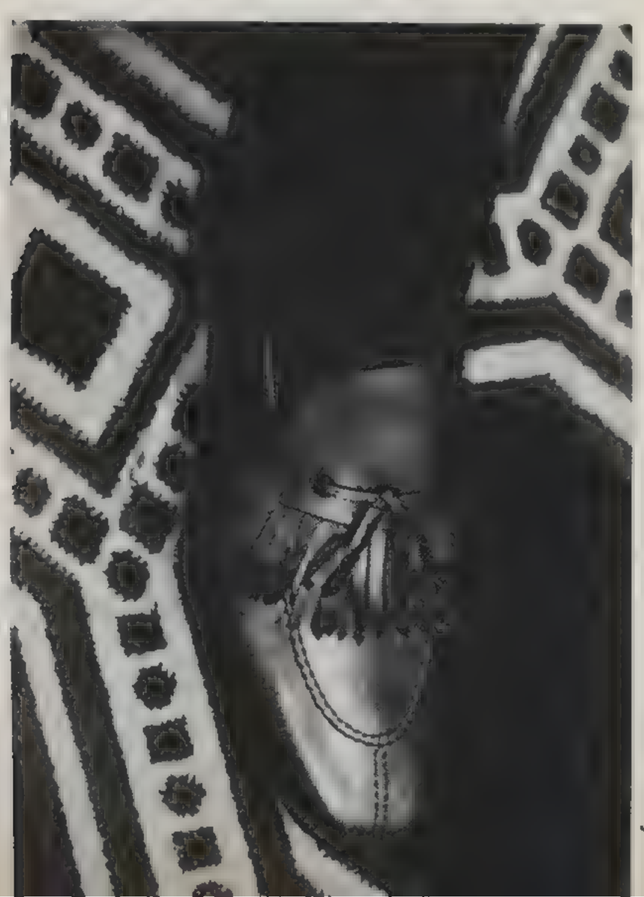


Just like Tarzan, James Bond keeps coming back in new guises. This time around, Agent 007 is ***George Lazenby,*** right. The twenty-nine-year-old Australian was picked over 400 Bond aspirants to shoot it out *On Her Majesty's Secret Service* which should hit the screen by late autumn.



ROBERT PENN—CAMERA PRESS—PIX

Tassels floorward. Freshest ideas in shoes involve a return to leather (rather than metal) ornamentation: perforations, appliqué leather buckles and, again, leather tassels on the instep. Handsome version, left, in brown, wine, black, or brown and white calf, or black patent, $50. At De Noyer, 219 E. 60th St., New York.



JACK ROBINSON



BERRY BERENSON



The Smiling Face of Spring

That's the face to show now: colors up an octave with that fresh-after-the-rain brilliance. That describes Germaine Monteil's spring make-up—exactly. Eye shadows that are whitened flower pastels, with white alone used in a new way. Lipsticks are near-pastel but with a happy intensity. Skin tones are creamy, with a rose or peach cast. The whole—a beguiling, man-oriented, petal-y look you could eat with a spoon.

Germaine Monteil

VOGUE'S EYE VIEW

BERT STERN



Candice Bergen in white tunic, white pants—an especially pretty girl and a look that was born in praise of pretty girls and soft, delicious evenings in pretty rooms, in patios, dancing beside the sea . . . the kind of evening that's more and more and more a way of life now: a small, gentler sort of evening, close and comfortable and talky; an evening you relax into, happy in the company of good friends and pleasant surroundings. An evening of getting together with people you like for dinner at somebody's house, or a private party and dining out later. An evening without a moment's rigidity in it—men in black tie or no tie; women dressed to enjoy themselves and beguile friends, bringing something amusing into a room simply by the charm and inventiveness of their looks. An evening with something for everyone in the way of fashion . . . in the pages ahead. White crêpe pants and tunic, *above*, by Charles Cooper, of acetate-and-rayon crêpe. About $145. At Bergdorf Goodman; Halle Bros.; Neiman-Marcus; I. Magnin. Grès jewelled gilt plaque and chain: Bergdorf Goodman. Cadoro anklets. Coiffure by Christiaan Houtenbos of Coiffures Americana; Coif Fashions hairpieces.

A pretty way to dress for evening

MARVELLOUS NEW WAYS TO DRESS FOR SPRING

Smash of colour – worn by Marta Montt in the dazzling kaleidoscope of Raymundo de Larrain

Photographed in a spectacular new way—a blaze of voyant colours for spring and summer nights, beautiful as the colours flashed from a crystal prism in a sudden shaft of light. . . . In fact, they were photographed inside Kaleidoscope #1: a specially-built, room-size kaleidoscope designed, and later photographed, by Raymundo de Larrain—himself a man of many facets, all brilliant. Acclaimed for his enchanting productions in Paris—among them, *The Sleeping Beauty* and *Cinderella*—and his ballets for the Vienna Opera, he now works entirely with the camera: photography, films, TV. . . . Here, a series of magnificent new evening clothes—worn by a young Chilean beauty, Marta Montt—is seen as in a kaleidoscope, with the camera placed where the viewer's eye would be. Result: colours, clothes, and beauty reflected and re-reflected in endless symmetrical patterns, dashed from mirror to mirror in bursts and blazes of light, colour, brilliance. . . .

Explosion of blues, right, *rayed with sparkling galaxies of paillettes, caught in the bright mirror-world of a kaleidoscope . . . the blues, the sparkle smashing back and forth in multiple mirrored images. Pailletted evening tunic in Harlequin squares of blue, red, worn over matching pants. Ban-Lon turnout of nylon by Ken Scott, at De Pinna; Kaufmann's. Robert Originals necklace. Ring' O rings. K. J. L. anklet. Marta Montt's coiffures on these eight pages, by Ara Gallant.*





SMASH OF COLOUR

Marta Montt, magnificent in long sweeps of colour and design . . . reflected from many mirrors. Right, lacquer-red organza with huge Chinoiserie swirls of yellow, black, white—a long-sleeved dress skimming down to a side-pleated hem. By Gustave Tassell, in Bianchini silk. At Bonwit Teller; Nan Duskin; Rich's; I. Magnin. Far right, great flowery abstractions of lilac, white, and pink on emerald-green organza . . . a long, hooded mantle over a low-cut Empire dress. By Richard Tam, in Bianchini silk. At Sara Fredericks; Marshall Field; Neiman-Marcus; I. Magnin. Rings on both pages by Marvella.

DE LARRAIN



SMASH OF COLOUR

Illusion of mirrors—a flowery, floaty kimono in pale-fuchsia chiffon starred with white dogwood, reflected, repeated in multiples of colour and bloom. . . . Illusion of bareness—the chiffon floats over heavy crêpe pyjamas in the same fuchsia-and-white print. Reflected, too: the long trail of chiffon scarf, wide belt fastened in back with pink obi beads . . . and the beautiful wearer, Marta Montt. By Hanae Mori, of silk. Bergdorf Goodman; Neiman-Marcus; I. Magnin. Anklets by Robert Originals.

Illusion of flowers—new Hanae Mori perfume, by Shiseido; delicate, bloomy, clinging, boxed in her glorious flower-printed silks. Available later this month at Bergdorf Goodman.

(See also Ready Beauty, page 40.)


DE LARRAIN





SMASH OF COLOUR

Marta Montt in a flamenco mood—a fringed white silk scarf knotted high on a jumpsuit in giant-flowered print—red, yellow, white, swirled on crisp black silk—re-printed endlessly in the mirror-eyes of the kaleidoscope. Top like a cowboy shirt, cut and seamed close to the body . . . long silky ropes wrapped and wrapped at the waist . . . flowing culotte pants. By Oscar de La Renta, in Bianchini silk. Bergdorf Goodman: Hutzler's; Sakowitz; I. Magnin; El Palacio de Hierro. Doro scarf: Bergdorf Goodman. Oscar de La Renta rope belts. Strapped, see-through ankle boots, made to order by I. Miller.

NEW WAYS TO DRESS FOR SPRING



CANDICE BERGEN

One of the brightest stars in orbit, Candice Bergen dazzles in talent. Armed with pen and lens and brains, she writes and photographs her way around the world, touching down now and again to make a movie. The latest movie being *The Magus,* with *The Adventurers* coming up. In both, as always, Candice Bergen is golden and glowing...celestial.

HEAVENLY EVENINGS

Left, lure of the East and a crown of golden braid—
Candice in a long, sashed tunic and pants of starlight
handwoven sari silk scattered with carnations and bordered
with gilt and jewels. By Tina Leser. At Martha; Nan Duskin;
Sakowitz; Nordstrom Best. Castlecliff rings.
Right, dress for a Brontë heroine...the chaste white of tight
collar and cuffs on a small sleeved top of
dotted brown organza high above a gathered taffeta skirt—
narrow brown velvet ribbon softening every seam,
a flirt of brown-and-white ostrich boa trailing.
By Geoffrey Beene; taffeta skirt of Qiana. Dress at Saks
Fifth Avenue; Nan Duskin; Dayton's; Swanson's.
Candice Bergen's coiffures, by Ara Gallant.



BERT STERN



CANDICE BERGEN

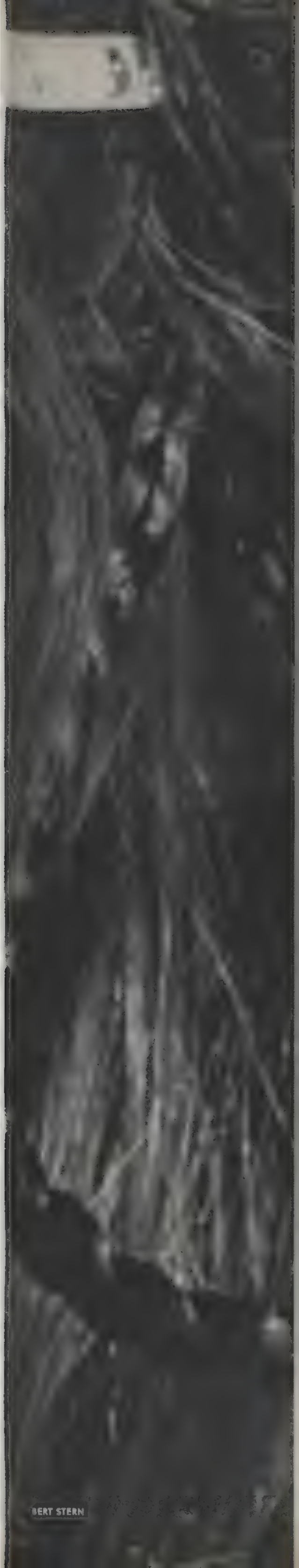
Left, in the Moyen-Âge *mood —a covered white crêpe evening dress with jewelled throatband, jewelled cuffs, a ripple of skirt starting high. By Neal-McClintock, of Avisco acetate and rayon crêpe (Onondaga fabric). About $160. At Bloomingdale's; Marshall Field; Sakowitz. Cadoro rings. Shoes by Christian Dior. Right, new shirt-and-pants dash in white silk crêpe— a shirt that either bares the midriff or blouses past the waist, by means of an elasticized hem; sashed pants that wrap around the legs, cross over in front, look deliciously feminine. By Stavropoulos. At Bonwit Teller; Neiman-Marcus. Candice Bergen's coiffures by Christiaan Houtenbos of Coiffures Americana; Coif Fashions hairpieces.*

NEW WAYS TO DRESS FOR SPRING



BERT STE[illegible]





NEW WAYS TO DRESS
FOR SPRING

RAQUEL WELCH

With her wide, high cheekbones and flaring nostrils, her dark-taffy-coloured eyes and flood of matching hair, this small, sensationally put-together girl has become, in reel after reel, a this-era symbol of movie-queen allure—movies like *Bedazzled*, in which she played Lust ("It was a giggle"), then *Lady in Cement*, with *100 Rifles* hard on its heels.... (Jewelled gilt headband: Trifari.)

THE WRAPPED TUNIC AND PANTS

Raquel Welch in a sleeveless grey flannel tunic wrapped around from a low, squared back and tied just beneath the bosom; over navy pants of wool crêpe. A woolmark turnout by Jacques Tiffeau; Anglo wool crêpe. At Saks Fifth Avenue; Shillito's; Swanson's; Sakowitz. K.J.L. earrings. Sant' Angelo arm band. Battani shoes. Raquel Welch's coiffures, here, and on the next two pages, by Joseph of Nan Orcel.



BERT STERN

RAQUEL WELCH

Left, masses of marvellous belts, chains, ropes, and tassels riding high and low on a knockout jumpsuit—transparent black silk organza, sashed,shirt-sleeved, and clear as a bell. Oscar de La Renta. At Saks Fifth Avenue; Swanson's; Sakowitz; El Palacio de Hierro. Long chain at neck by Richelieu. Chains at waist: K. J. L., Cadoro. Right, Raquel Welch in the most terrific little silk organza shirtdress—perfectly simple and in a true, brilliant scarlet with a collar plunged into a wide set-in waistband. By Pat Sandler; about $125. At Saks Fifth Avenue. Trifari headband. Cadoro anklet and chain. Bill Smith of Richelieu pin. K. J. L. ring.

NEW WAYS TO DRESS
FOR SPRING



NEW WAYS TO DRESS
FOR SPRING



ESTHER ANDERSON

Dark-eyed, tawny-skinned, with shining raven hair and a quick, wonderful smile. That's Esther Anderson, young Jamaican actress living in London and making it big in the movies—starred in *The Touchables*, due any minute in *Two Gentlemen Sharing*. Esther's on the move-up.

GANYMEDE BLUES

Left, little Greek tunic—just two small slices of sky-blue jersey slipped over the head and tied twice on each bare side. Tunic and bikini pantie, by Ginori, of Enkalure nylon (National Looms fabric). About $60. At Henri Bendel; Julius Garfinckel; Burdine's; Joseph Magnin.

Right, high-flying petals swinging away from the smallest, barest top over the briefest bikini brief, all of pale blue jersey. By Leo Narducci of Arnel and nylon jersey (Blue Ridge-Winkler fabric). About $75. At Henri Bendel, Julius Garfinckel, Jordan Marsh, Florida; Frost Bros. Esther Anderson's coiffures, by Ara Gallant.


BERT STERN





DRESSING IN PANTS FOR EVENING

Left, short evening pants—the kind you'd love to wear dancing—crushed black velvet chopped off inches above the knee under a long black velvet tunic with glittering braid at the cuffs and stand-up collar. Serendipity, of rayon velvet. Actionwear tights of Monsanto Blue C nylon. Customcraft shoes. Above, the longer, unsleeved tunic in black crêpe crisscrossed to a V neckline and crossed again by white rope like military braid over black crêpe pants. Trigère, of rayon (Abraham fabric). Martha; Young-Quinlan; Neiman-Marcus. K. J. L. earrings. Ropes: Larry Reiter for the Andrew Geller Boutique. Amalfi sandals. Right, now you see them, now you don't—lacquer-red crêpe pants under a heavenly robe of matching crêpe bordered in black, cuffed in black velvet, and held by a high wide black velvet belt. Donald Brooks, of Avisco acetate and rayon (Onondaga fabric). Saks Fifth Avenue; Halle Bros.; Gus Mayer; Sakowitz. Napier earrings. Maison de Fou ring. Hugh Harrison coiffures.

BERT STERN

NEW WAYS TO DRESS FOR SPRING







EAST OF THE SILKS

Left, flowing from India, magenta silk organza, hand-woven and embroidered in gold and pink—a dress with bands of pearl beading, full sleeves, full skirt. From the Sophie ready-to-wear collection at Saks Fifth Avenue. Pearl beads by Richelieu. Right, flutters of print in mauve with gold, pink, green—very full sleeves with six-button cuffs, soft turtleneck, gathered skirt. A belt of beadwork with sparkly scallops. By Christian Dior-New York, of silk and Lurex (Orceyre fabric). At Saks Fifth Avenue; Gidding-Jenny; Harzfeld's; Neiman-Marcus. Ropes wrapped at the wrist, by Roger Van S. Ara Gallant coiffures.

BERT STERN

NEW WAYS TO DRESS
FOR SPRING

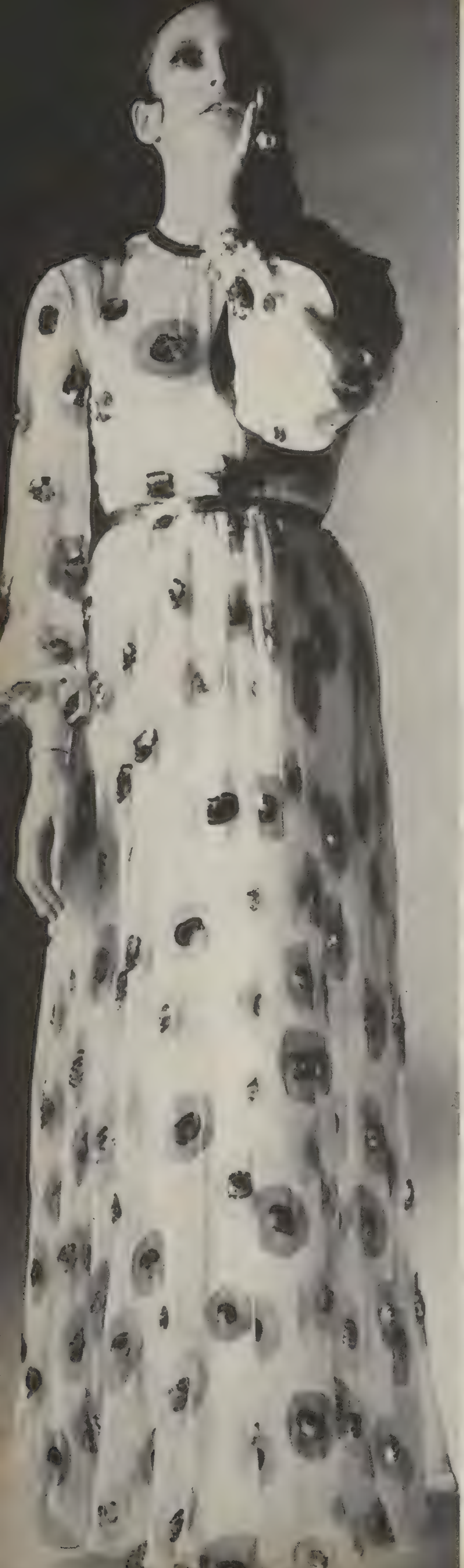


PRINTS- P.M. HAREM PANTS, HALTER DRESS

Left, Paisley pyjamas of fluid knitted silk in black, gold, a lot of friendly colours. Long top, turtlenecked, full gathered sleeves and pants. We tied ropes at the middle. Top and pants by Leonard. At Bergdorf Goodman; Marshall Field; I. Magnin. Earrings by K. J. L. Belts by Bill Smith of Richelieu, Sant' Angelo. Coiffure by Hugh Harrison.
Right, Aztec print in yellow, flame, black, white—short dress with little halter top, full skirt in folds, belted waist. Again we tied ropes at the middle (this spring, we like *to tie ropes). Dress by Mollie Parnis, in printed satin of Qiana by Julian Tomchin for Chardon-Marché; about $250. At Saks Fifth Avenue; Halle Bros.; Gidding-Jenny; Neiman-Marcus. Earrings by Jules Van Rouge. Ropes and tassels by Sant' Angelo. Coiffure by Martin Downey of Nan Orcel.*

BERT STERN





WHITE CHIFFON, TARGET FOR SEQUINS

Left, white chiffon with high neck, long sleeves, the softest flow of skirt. Scattered with sparkling bull's-eyes—printed in pastels, centred in matching sequins. Bands of glitter at the neck, high waist. By Christian Dior-New York, of silk chiffon. To order at Bonwit Teller. Ring by K. J. L. Coiffure by Ara Gallant.

PORTRAIT OF RED SILK, A FACE IN NEW PASTELS

Right, a real tomato of a red for a silk shirtdress with short full skirt, wide belt (where we added ropes and a pin), a deep open collar that frames a face in the news—wearing, besides a caste mark, a new crop of makeup colourings called Reflections of a Pastel Portrait, by Germaine Monteil. For this picture—Superglow fluid makeup in new Rose Bisque; adding more glow on chin and cheekbones, Sweet Peach Color Blend blusher. For eyes, new Superlight, a creamy-white highlighter, lighting up under the brows, and Misty Brown eye shadow from that point down to lashes. Lipstick with new light and polish—Monteil's Mocha Pink. Dress by Morty Sussman for Matty Talmack, of silk (Maxwell fabric). At Bonwit Teller; Nan Duskin; Neiman-Marcus; I. Magnin. Paillettes on forehead: Body Jewelry by Thomas Robbins. Hattie Carnegie earrings. Sant' Angelo ropes at waist, with Cadoro pin. Coiffure by Martin Downey of Nan Orcel.

BERT STERN

NEW WAYS TO DRESS FOR SPRING



NEW WAYS TO DRESS
FOR SPRING

ROPED PINK. BARED BLACK

Left, pink in the mauve groove for a silk crêpe dress with high V-neck, full sleeves banded into a wristwhoosh of ruffles. We added the rope belts and a caste mark of paillettes. By John Moore. At Martha; Stanley Korshak; I. Magnin. K. J. L. earrings. Paillettes: Body Jewelry by Thomas Robbins. Ropes by Sant' Angelo. Right, black with a short dancing skirt, little top that bares the back and shoulders. Sparkling eyelets, front and back, for narrow straps to go through. By Malcolm Starr, of silk crêpe; about $145. At Lord & Taylor; Julius Garfinckel; Jacobson's, Michigan; Joseph Magnin. Earrings by Stanley Hagler. Stockings by Burlington Cameo. Coiffures Martin Dawes of New Orleans





NEW WAYS TO DRESS FOR SPRING



THESE ARE THE DAYS..

Above left, two bits of navy-blue linen—sleeveless yoked dress, short-sleeved jacket. A patent leather belt is part of the scene or add, as we did, chains. By Tom Mallo for Custom Casuals (Irish Looms linen); about $80. At Bergdorf Goodman; Gus Mayer; I. Magnin. Belt: CJP for Interesting. Aliata sandals.

Above right, a fly-front and smooth neckband—good starts for a turquoise dress with long sleeves, shirttail slits. By Jane Justin for Don Sophisticates, of rayon and silk (Crown fabric); about $40. At Bonwit Teller; Joseph Magnin. Calderon belt. Aliata sandals.

Centre right, white wool gabardine curvecoat, double-breasted, with a brown belt running through tunnel tabs, holding the shape. By Stanley Nelson, of Anglo fabric; about $225. At Sara Fredericks; Gus Mayer. Van Raalte knee socks. Golo pumps.

Below right, a white wool dress with shirt leanings—rolled collar over a front slit, long cuffed sleeves. A welted seam curves to a high waist. By Originala, of Anglo fabric. At Bergdorf Goodman. Pin by Bill Smith for Richelieu.

Opposite, navy blue up to the chin, down to a bouncy flared skirt. Comes with a white leather belt, we substituted these with nailheads. By Wilson Folmar, of Trevira and worsted (Jeri Silk fabric); about $125. At Saks Fifth Avenue; Wanamaker's, Phila.; Higbee's; Sanger-Harris. Mimi di N earrings. Pakula and Trifari rings. Echo scarf and belts by Elegant, all at Saks Fifth Avenue. All coiffures by Hugh Harrison.

BERT STERN



NEW WAYS TO DRESS
FOR SPRING



BERT STERN

TAILOR'S TREASURES—PIECES OF WHITE

Left, white wool from the tailor's tailor—Norell's long-vest suit with side closing, black ball buttons, narrow black patent belt, black wool turtle-neck shirt. By Norman Norell. At Bonwit Teller; Nan Duskin; Julius Garfinckel; Rich's; Joseph Horne; I. Magnin. Sandor Goldberger earrings. Right, evening tailoring in white crêpe—long shirt-tunic with zipped front, big pockets, straight pants. Chain belt added. Turnout by Jay L. Sarnoff for Custom Couture, of worsted and silk. At Bergdorf Goodman; Stanley Korshak; Montaldo's; Neiman-Marcus. Napier earrings. Far Eastern scarf. Belt by C.J.P. for Interesting. Maison de Fou ring. Hugh Harrison coiffures.





NEW WAYS TO DRESS
FOR SPRING

WARDROBE-IN-ONE

A bash of smashy spring looks based on four separate pieces of navy and white and your own inventiveness: a white matte jersey dress, navy Fibranne skirt, pants, and jacket (not shown here)—you put them together this way and that, add, subtract—really go to town... Far left, the dress—worn like a turtleneck shirt—under the skirt...we like it with a pouch-bag buckled and strapped on a gleamy chain. Earrings: Robert Originals. Belt-bag: Ruza Creations. Berkshire knee socks. Buckled shoes by Latinas. Left, the dress on its own—plus a bright flowered scarf wound and tied around the head and white ropes at the waist. Echo scarf. Belts: Larry Reiter for the Andrew Geller Boutique. Sandals by Aliata. Right, the dress as a long tunic, wrapped and wrapped with braided ropes of red, white, and blue over the navy Fibranne pants. Earrings: Mimi di N. Belt: Stanley Postek. Pakula rings. Four-piece turnout by Adele Simpson. William Rose Fibranne. Jasco matte rayon jersey. Bonwit Teller; Rich's; May D & F; Frost Bros.; Joseph Magnin. Hugh Harrison coiffures.

Underskinning the dress collage, Adele Simpson's spring-dew aura. Pouf de Collage—a foam-on, cloud-white moisturizing sibling of the perfume.

BERT STERN





ROOM AT THE TOP
FOR GLITTER

Above, rhinestone beading at the top of a romantic short evening dress, flickering on nude nylon organza over full layers of a black nylon organza skirt. By Harvey Berin. At Bonwit Teller; Gidding-Jenny; Montaldo's; Bullock's-Wilshire. Coiffure by Hugh Harrison. Left, twinkly chartreuse beads embroidered on the snug little bodice of a long, covering black satin dress with a high neckband, tiny sleeves, a skirt of gentle ripples. By Geoffrey Beene, of Qiana—the new silkalike with stamina (Staron fabric). At Lord & Taylor; Julius Garfinckel; Dayton's. Bagatelle shoulder bag. Coiffure by Martin Downey of Nan Orcel. Far left, nude-beige—a short ethereal cloud of it —for a small-waisted dress with a sway of skirt, short weskit with long full sleeves like a little haze around the bodice. Narrow bands of rhinestones spark everything. By Kasper for Joan Leslie, of nylon; about $250. At Bonwit Teller; Rich's; Joseph Magnin. Earrings by Stanley Hagler. Coiffure by Hugh Harrison.

BERT STERN



PRINTS AND MORE PRINTS

Opposite, a pair of prints, both black and white silk, working into a nifty new way to dress this spring.... Weskit and full skirt of huge black and white flowers, shadings of narrow lines. Other print: the dress top, attached to the skirt, in black and white wire-fence print. We added white ropes to the black patent belt. By Murray Nieman for Hannah Troy. Weskit and skirt of Fisher & Gentile silk. At Bonwit Teller; Gus Mayer; Stix, Baer & Fuller; Joseph Magnin. Earrings by Napier: Bonwit Teller. Rope belts: Larry Reiter for the Andrew Geller Boutique. Above left, a shirtdress printed like a bright tile floor—red, black, white mortar-lines. Precise collar, long cuffed sleeves, flared skirt with folds of fullness. Wide, shiny black belt. By Preston Smith for Pab, of acetate (Villard-Deauville fabric); about $50. At Bloomingdale's; Rich's; Hudson's; J. W. Robinson. Scarf by Vera: Altman's. Above right, printed horses trained for a red jumper—little red horse-heads on a white silk shirt with a linen weave. By Laurence Gross; jumper of rayon and flax (Cohama fabric); about $80. At De Pinna; Meyer's, Lexington, Kentucky; Jordan Marsh, Florida; Halle Bros. Scarf from Far Eastern. Both pages, Hugh Harrison coiffures with Cleopatra hairpieces.

BERT STERN




AVEDON



Mme. Herbert von Karajan

Pale-skinned, with streams of long blond hair—an Ondine, a free spirit of the sea....Wide-set eyes, brown, bright, amused, curious and pleased with what they see; her smile is generous....Eliette von Karajan, the French wife of the great Austrian maestro, has self-confidence, enormous dash and vitality, a star quality to match her husband's.

GUERRILLA

The show opened in Washington after successful tryouts on campus and an invitational première in the streets of Chicago. The players had been there once before. In the fall of 1967, they staged a *coup de spectacle* at the Pentagon, with lights, cameras, and metaphysical agit-prop. The audience of soldiers and demonstrators had come out of duty (or in some cases, habit), but they left transformed by a theatrical experience so powerful that literary first-nighters were later to extoll this passion play as an "exorcism of the Pentagon."

That was 1967. Now, a year and many curtain calls later, the perpetrators of that event were back in Washington. The occasion was a command performance before the House Un-American Activities Committee, which had subpoenaed leading young radicals in an attempt to resurrect the Great Conspiracy theory as an explanation for current student unrest. That schema—whether applied to insurrection or assassination—represents an official attempt to reject absurdity as a factor in human existence. The conspiracy theory reaffirms cause and effect and insists that one can change history simply by removing its bad influences. That premise is shared by liberal and reactionary alike, since each views the other as the ultimate cause of evil. Both factions seek to close the door on absurdity, while their children welcome it as an exhilarating, if terrifying, fact of life.

The young actor-witnesses who had been summoned to Washington grasped the rôle their elders expected them to play. So they came disguised as personifications of the very thing all interrogators fear most. They dared to be absurd. Yippie leader Jerry Rubin, who once appeared before the Committee in the uniform of a Revolutionary War soldier, was dressed as the "guerrilla of the future." He wore black pyjama bottoms and carried a toy burp gun strapped across his bare back. On his chest, he had painted Day-Glo peace symbols. He ambled down the corridors of the Congressional office building, surrounded by a police escort and a coven of East Village witches. It was as though someone had dredged up Beelzebub and transported him to the gates of heaven. Jerry Rubin stood there in the marble and mahogany vortex of political power, burp gun raised over his head, while the cameras clicked like lapping tongues. Here was a genuine Yippie, the creature of fantasy, a myth of his own making. And he knew that myth would look far more grotesque spread across the front page of every commuter's morning paper than it did in life.

This para-reality is the primary aim of guerrilla theatre. If there is any conspiracy among young radicals, it is the secret pact between an artist and his audience that makes all culture possible. Conceptualized as the "willing suspension of disbelief," it is this alliance that permits the artist to impose his own reality upon members of an audience and to render them adjuncts of his experience. In exchange for subjugation, the spectator gets to express his emotions in the absence of consequences. That vicarious intensity is the essence of theatre. Once the curtain descends, we applaud partially out of relief that the play isn't real.

Applying that aesthetic to politics, Yippies maintain that the province of theatre can be expanded to include social reality and, therefore, consequence. By pitting forces against one another in an arena of spontaneous emotion, they seek to inject protest with all the symbolic power of a pageant. In a Yippie show, there is no separation between actor and spectator, no plot except history, no stage but the streets.

The Democratic Convention presented itself from the start as a potential Theatre of Cruelty with rage as the dominant theme and the only dialogue a series of taunts. In staging their protest, Yippie leaders devised no scenario or master plan. They ran it like a Happening, depending on The Establishment to provide a focus for their anger. Their instincts as artists proved more powerful an arsenal than Mace, tear gas, carbines, and billy clubs. The police anticipated arson and assault, but the Yippies had symbolic sabotage in mind. By filling the stage with cryptic tableaux of scorn and defiance, they terrorized the police and turned the entire convention into a nightmare circus.

Even traditional leftists found the street tactics in Chicago exasperating. Yippies seemed to be more interested in gesture than in action, more concerned with pose than with substance. But the Yippie rationale has more to do with the hatred for authority, a hallmark of their generation. To youth "ego-tripping" is the ultimate evil; and, reacting to this ethos, Yippies have concluded that radicalism should make no demands of its followers but only offer suggestions. Besides, as television cameramen were to learn in Chicago, image makes better propaganda than information.

Anyone who doubted that this army of hip flagellants, with its mantras and marihuana, was attempting to fuse theatre and life, had only to watch television while Vice President Hubert Humphrey made his speech. To reporters who had been in the streets only a few hours before, the riots looked far more terrifying on television. On that small

By Richard Goldstein

THEATRE

screen, with the violence compressed and the boredom abbreviated, viewers saw the face of revolution. And it was only when the reassuring voice of commerce intruded to offer the solace of floor wax with plastic-power that the drama in the streets could be placed behind a proscenium arch. There was a pseudo Mickey Rooney disguised as a heroic guerrilla. "Hey, let's put on a show," he chortled, and then proceeded to audition each and every person in America for a part. No wonder Mayor Daley was angry. Robbed of even his villainy, he had been cast as an understudy.

Can we believe young activists when they predict "two, three, many Chicagos"? To judge by the theatre marquees this season, we certainly can. Radicalism, like so many other facets of youth culture, has become a commercial asset. The tactics of confrontation are being institutionalized as entertainment. What a safe way for adults to come to terms with the insurgency of their young: If you can't beat 'em, package 'em.

No art form has so eagerly seized upon the accoutrements of youth revolution as theatre. A typical off-Broadway "drama of Now" features—at the very least—a picket line during intermission. We have witnessed free-ins, be-ins, and pee-ins in the aisles. Even Broadway has not escaped unscathed. *Hair* (which advertises itself, with unconscious humour, as America's first "Tribal-Love-Rock Musical") makes what many critics consider a serious attempt to confront a "straight" audience with the Hip Experience.

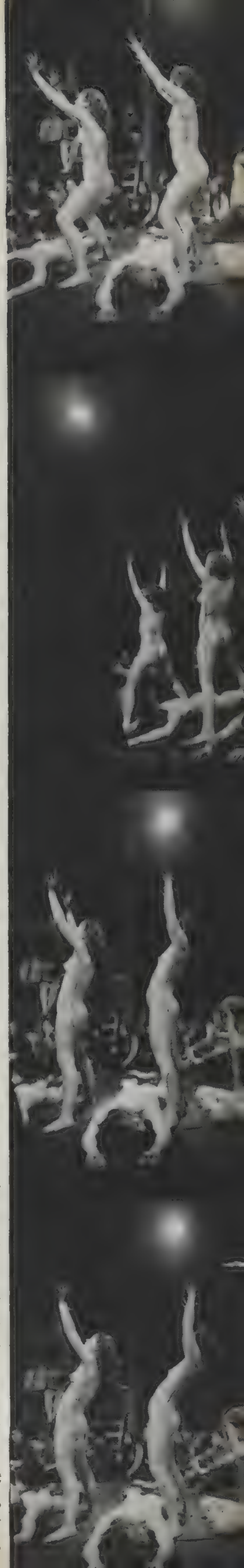
If this production has proved an international bonanza, it must be because Broadway is accustomed to shadow play. *Hair* fails utterly to project anything but a silhouette of the revolution. It relies extensively on energy, nudity, and obscenity—all authentic weapons of young radicals. But it uses these tools the way most musicals use production numbers—as a spectacular diversion from the weakness of its own plot. Much worse, *Hair* patronizes its audiences into entertained submission by offering a commuter's vision of the trippy-skippy Lower East Side. The ever-present violence of ghetto life is non-existent; so are the racial tensions that plague even hippies (*Hair* features the only integrated tribe I've ever encountered). The confrontation between the actor and his audience is reduced to a jovial battering of clichés. Members of the audience remain assured of their identity as spectators. The actors never attempt to wrench their audience into participation. They shock obligingly, and the guests who have paid applaud gratefully. If a delegation of real Yippies ever ventured into that theatre to liberate *Hair*, you can be sure the producers would preserve the illusion, essential to their play's success, by calling the cops.

The police have attended many performances of The Living Theatre, though never at the troupe's request. At Yale, last September, the cops moved in when Julian Beck (the group's paterfamilias) tried to take his production of *Paradise Now* out of the theatre and into the streets. What the law objected to was not so much the undress in which the cast (and some members of the audience) chose to cavort but the destruction of barriers between actor and spectator which have always served as safety valves in the theatre. The police were terrified by the same embrace of absurdity that led the investigators in Washington to label Yippies a Communist front. In dealing with The Living Theatre as part of the Great Conspiracy, the authorities could thus alleviate their own unvoiced fear.

This is the response of policemen everywhere to The Living Theatre. In Europe, the players enraged the gentry and delighted the kids (who refer to them, as though they were a rock group, as "Le Living") with a brand of guerrilla theatre that bears a startling resemblance to the street tactics of the Hip Left. I say startling for two reasons: first, because the ethos of The Living Theatre is centred around non-violent activism, while the Left remains passively violent; and second, because the Becks and their troupe have maintained only indirect contact with young American radicals since they left the country four years ago.

The cause of that departure was an invasion of their Greenwich Village loft by the Internal Revenue Service, which closed the Theatre for tax evasion. The Becks were deeply engaged in their most controversial production: a brutally expressionistic treatment of life in a Marine Corps prison called *The Brig*. At that time, the roots of the troupe's present style were visible in its extraordinary sense of itself as an ensemble. But few in 1964 could have predicted that The Living Theatre would stage a triumphant American return in 1968, predicated on the notion that removing one's clothing, smoking marihuana on stage, and confronting an audience with squeals, shouts, and chants of "I can not travel without a passport" had become a valid part of the theatrical experience.

But, unquestionably, the Becks were right. The kids on the Left had imposed a new set of standards on theatre. To be real in 1968 and in 1969, (Continued on page 207)



Audiences in New York confronting the almost naked cast of Dionysus in 69, *a contemporary version of* The Bacchae *by Euripides, photographed by Frederick Eberstadt.*

PEOPLE ARE TALKING ABOUT...

PEOPLE ARE TALKING ABOUT . . . The patronizing kindness by the press towards President Nixon and his Cabinet who are treated as though they are welfare clients during an election. . . . *Der Rosenkavalier,* newly mounted by New York's Metropolitan Opera, with new costumes and sets by Robert O'Hearn who has managed to do eighteenth century without a smarm of bronze doré and a crush of bows.

PEOPLE ARE TALKING ABOUT . . . *The Valachi Papers* by Peter Maas who has written a fascinating, straightforward account originally put down in Federal prison by Joseph Valachi, a notable soldier in the Cosa Nostra, whose outstanding virtue is his total recall of the men he murdered—about thirty—and his earlier, unformed stealing before admission to a Family of the Mafia. . . . The funny first part of *The Night They Raided Minsky's* which has a tendency to dribble. . . . The marvels of Johnny Winter, a white blues singer and guitarist whose sound is a mix of black cowboy, the whole bit emphasized by his pale-blond hair, black hat and shirt, red trousers, and cowboy boots, the heels making him both totter and stride.

PEOPLE ARE TALKING ABOUT . . . The careless rapture with themselves, the self-indulgence sometimes shown by the José Limón dancers and by a few of the New York City Center Joffrey Ballet. . . . Lucille Rich, a young WCBS television news reporter, who luckily has not yet learned the asininities, the formulas of interviewing politicians and the bereaved. . . . Anne Sexton whose new exigent book, *Love Poems,* includes "For My Lover, Returning to His Wife" that ends, after a comment that the wife is solid: "As for me, I am a watercolour./I wash off."

PEOPLE ARE TALKING ABOUT . . . The Jules Feiffer Off-Broadway comedy, *Little Murders,* a remarkable, untidy, shambling satire pulled together somewhat by the brilliance of Alan Arkin's direction. . . . The inexact title of *The Poetry of Rock,* a ragout of rock lyrics, edited by Richard Goldstein, the best pop music man around, whose explanation of his choices is that the illiteracy of rock lyrics is "their greatest virtue," handsomely concluding that "rock cultivates clichés."

CLEMENT GREENBERG, MASTERLY ART CRITIC

Planted at the top, like a flag on the moon, Clement Greenberg is the American art critic known best around the world. At sixty he is a powerful man with a mild face and a milder, polite voice who ignores, on the whole, the younger critics trying to breech his walls, their opinions even more brash than his at their age. For years he has lectured regularly and convincingly on art at colleges around the country; now he has recently lectured in Japan, Australia, New Zealand, and India, with a stop in Holland as part of an international art jury at The Hague. Although much of his reputation rests on four books, *Art and Culture, Hans Hofmann, Matisse,* and *Joan Miró,* he is perhaps less famous for his books than for his lectures, perhaps less for his lectures than for the vigours of his mind, for the range of his knowledge, and the sweep of his opinions. He has a notable reputation for his essays, his art criticism, and for his militant championship of the New York Abstractionists. (Rather than set lectures, he prefers short expositions, followed by long periods of questions and answers on the art of the past as well as of the 'forties, 'fifties, and 'sixties.) Although he has been called the pope of art by those who like to think of him sitting on a throne of infallibility, there is nothing papal about him. Rather he is a definite, immaculate writer, never afraid to battle with crossed typewriters.





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2

PEOPLE ARE TALKING ABOUT...

1. THE FIREPLACE, strong, closed, erotic, nearly obscene, a monotype by the undoubted master, Edgar Degas, recently bought by The Metropolitan Museum of Art in New York, now in its exhibition of prints and drawings. A fourth of Degas's familiar pastels of ballet girls or café life were drawn over monotype bases. For this unique print of another favourite subject —two naked prostitutes—Degas used the up-from-darkness technique begun by Castiglione in the seventeenth century. Degas worked with cloth, brush, knife, pen, and—in the most subtle passages—his fingertips, to draw on an inky metal plate, producing in this single print mysterious depths and equivocal lights to suit his ambiguous nudes. Of "The Fireplace," John J. McKendry, Curator of Prints, who went to Paris to buy the picture, said, "Degas keeps us questioning: What is it, a drawing or a print? Who are they? What are they doing?"

2. MARK LESTER, whose hurt face is one of a treasure of children's faces, a principal charm of the movie *Oliver!* As Oliver Twist, Mark Lester shines out of this overstuffed musical. Innocent yet manly, with the look of a Goya princeling, he is backed up by solid experience in acting and a stabbing sweetness in his voice. Nine movies behind him (notably *Our Mother's House*), this ten-year-old will be next in *The White Colt* as a disturbed child befriending a skittish young horse. There is calm strength in his fragility.

3. BERNADETTE PETERS, an aggressively sweet-faced twenty-year-old in *Dames at Sea,* an Off-Broadway musical based on those carousing movie musicals of the 'thirties—the ones in which a chorus girl takes the place of the star in a fake emergency and gloriously tap dances her way to immediate fame. Now, in *Dames,* Bernadette Peters is that pretty girl, full-lipped, vacant-eyed, her feet tapping like an egg beater, her voice like marshmallow, iced with vinegar, all to give an effect that is sharply funny, funnier than the book or the music, each an easy, simple-minded, 1969 parody of an earlier parody.

4. JOHN SEBASTIAN, a twenty-four-year-old graduate of the rock boys, the Lovin' Spoonful, who found Broadway not quite ready for his five songs, now in the play *Jimmy Shine.* His producers and director threw out the Sebastian jazz waltz because it couldn't be sung, knocked out the idea of a baroque ensemble. Somehow the eighteen musicians Sebastian wanted for "Baby Don't You Get Crazy" melted down to three. However, when Phil Spector produced a record of that up-tempo song with what sounds like three hundred musicians, Sebastian became as happy as the tune. Now, Sebastian has recorded "She's a Lady" as a single and made an album with all the *Jimmy Shine* songs. With a proper bounce of ego, Sebastian believes the world is hungry for his kind of music.

NANCY HOLMES



4

5. AND 6. DIAGHILEV RARITIES, a sketch and a costume from the Sergei Diaghilev Ballets Russes, shown with many more costumes and sketches now in an exhibition at the Los Angeles County Museum of Art, which owns a superb collection, some of it bought last July at the great sale of curtains and costumes from the Diaghilev ballets at Sotheby in London, England. A genius with frightening perseverance, Diaghilev changed all ballet for all time everywhere. He was a master at getting masters in art and music to work with him, artists who understood his shrewdness, his taste, his ingenuousness, his remarkable efficiency, and the block house of resistance that he erected against them, fighting off change in a violent voice. In the two years before he died, in 1929, this militant intellectual had a double passion, his Ballet and his books, for he had not only created a new Russian Ballet company but also the beginnings of a Russian Library in Europe. His bibliomania drew him into buying rare and even unique books, and into the compilation of his catalogue, which he worked on lying on top of his bed in his boots. (He discovered and bought the first Russian grammar, unknown until then.)

Left: A magnificent Leon Bakst sketch in pencil and gouache of a duke in the hunting scene of *The Sleeping Princess* produced in 1921 by Diaghilev with music by Tchaikovsky with some re-orchestrations by Stravinsky and the original 1890 choreography by Petipa with additions by Bronislava Nijinska for the première in Paris.

Below: Cecil Beaton wearing one of the costumes in felt and velvet, designed by Henri Matisse for *Le Chant du Rossignol* with music by Igor Stravinsky, libretto by Stravinsky and Massine, with Massine as the choreographer. This delectable ballet first appeared in the Diaghilev company in 1920 at Covent Garden in London.



5



6

PATRICK LICHFIELD



john lennon

talk

by jonathan cott

The interview took place at John Lennon's and Yoko Ono's temporary basement flat in London—a flat where Jimi Hendrix, Ringo Starr, and William Burroughs, among others, have stayed. But the flat seemed as much John's and Yoko's as the Indian incense that took over the living room. The walls were covered with photos of John, of Yoko, a giant Sgt. Pepper ensign, Richard Chamberlain's poster collage of news clippings of the Stones' bust, the *Time* magazine cover of the Beatles.

We arrived at five in the afternoon. We sat down around a simple wooden table covered with magazines, newspapers, sketch paper, boxes, drawings, a beaded necklace shaped in the form of a pentangle.

John said he had to be at a recording session in a half-hour, so we talked for a while about his show at the Fraser Gallery. John wrote some reminders to himself in the wonderfully intense and absorbed way that a kid has painting the sun for the first time. As a philosopher once remarked: "Were art to redeem man, it could do so only by saving him from the seriousness of life and restoring him to an unexpected boyishness."

When we arrived the next afternoon, John was walking around the room, humming what sounded like "Hold Me Tight"—just singing the song to the air. Old 1950's forty-fives were scattered about the floor. In spite of having slept only two hours, John asked us to sit down on the floor and begin.

Any suspicions that John would be ornery, mean, cruel, or brutish—feelings attributed to him and imagined by press reports and various paranoiac personalities—never arose even for the purpose of being pressed down. As John said simply about the interview: "There's nothing more fun than talking about your own songs and your own records. I mean you can't help it, it's your bit, really. We talk about them together. Remember that."

It's impossible to recapture in print John's inflections and pronunciations of words like "ahppens," for example. Wish you had been there.

I've listed a group of songs that I associate with you, songs that struck me as embodying you a little bit: "You've Got to Hide Your Love Away," "Strawberry Fields," "It's Only Love," "She Said She Said," "Lucy in the Sky," "I'm Only Sleeping," "Run for Your Life," "I Am the Walrus," "All You Need Is Love," "Rain," "Girl."

Ah, yeh! I agree with some of them, you see. Things like "Hide Your Love Away," right, I'd just discovered Dylan, really. "It's Only Love"—I was always ashamed of that 'cause of the abominable lyrics, you know—they're probably all right. George just came and talked about it last night. He said, remember we always used to cringe when the guitar bit came on, when we did that blam blam blam-blam-blam, we liked it but there was something wrong.

And "She Said She Said"—yeh, I dug that 'cause I was going through a bad time writing then and so I couldn't hear it, but then I heard it and so I dug it. "Lucy in the Sky," all right. "Sleeping," it's like that. "Run for Your Life" I always hated, you know. "Walrus," yeah, "Girl," yeah, "All You Need is Love"—hah, you know that's sort of natural.

The ones that really meant something to me—look, I don't know about "Hide Your Love Away," that's so long ago—probably "Strawberry Fields," "She Said," "Walrus," "Rain," "Girl," there are just one or two others, "Day Tripper," "Paperback Writer," even. "Ticket to Ride" was one more, I remember that. It was a definite sort of change . . . "Norwegian Wood"—that was the sitar bit. Definitely, I consider them moods or moments.

I feel you in these songs more than in a song like "Michelle," for example.

Yeh, right, they're me touch. Well, the thing is, I don't know how they'd work out if I recorded them with other people, it would be entirely different. But it's my music with my band when it's me singing it, and it's Paul's music with his band. Sometimes it's halvey-halvey you know. When we write them together, they're together. But I'm not proud of all of my songs. "Walrus," "Strawberry Fields," you know—I'll sort of stick my name on them, the others are a bit . . . I think they're more powerful.

I heard that "Strawberry Fields" was written when you were sitting on a beach alone.

Yeh, in Spain, filming How I Won the War. *I was going through a big scene about song writing again, you know—I seem to go*

PHOTOGRAPH BY ETHAN A. RUSSELL

through it now and then—and it took me a long time to write it. See, I was writing all bits and bits. I wanted the lyrics to be like conversation. It didn't work, that one verse was sort of ludicrous, really, I just wanted it to be like [John sing-talks] "we're talking and I just happen to be singing"—like that. And it was very quiet. But it was written in this big Spanish house, part of it, and then finished on the beach. It was really romantic—singing it, too—I don't know who was there.

Don't you find something special about the song?

Oh yes, definitely yes. It was a big scene, like I'd say "Ticket to Ride" was a big scene, "Rain" was not so much. That was the time I discovered backwards *accidentally.*

It was the first time I discovered it. On the end of "Rain" you hear me singing it backwards. We'd done the main thing at EMI, and the habit was then to take the songs home and see what you thought of a little extra gimmick or what the guitar piece would be.

So I got home about five in the morning, stoned out of me head, I staggered up to me tape recorder and I put it on, but it came out backwards, and I was in a trance in the earphones, what is *it—what* is *it? It's* too much, *you know, and I really wanted the whole song backwards almost, and that was it. So we tagged it on the end. I just happened to have the tape the wrong way round, it just came out backwards, it just blew me mind. The voice sounds like old Indian.*

There have been a lot of philosophical analyses written about your songs, "Strawberry Fields" in particular . . . .

Well, they can *take them apart. They can take anything apart. I mean I hit it on all levels, you know. We write lyrics, and I write lyrics that you don't realize what they mean till after. Especially some of the better songs or some of the more flowing ones, like "Walrus." The whole first verse was written without any knowledge. And "Tomorrow Never Knows"—I didn't know what I was saying, and you just find out later, that's why these people are good on them. I know that when there are some lyrics I dig I know that somewhere people will be looking at them, and with the rest of the songs it doesn't matter 'cause* they *work on all levels. Anything. I don't mind what they do. And I dig the people that notice that I have a sort of strange rhythm scene, because I've never been able to keep rhythm on the stage. I always used to get lost. It's me double off-beats.*

In "Lucy in the Sky With Diamonds," what about an image like "newspaper taxis"?

That was a Paul line, I think. In a lot of them you'll get so far. You've lumbered yourself with a set of images and it's an effort to keep it up.

Pop analysts are often trying to read something into songs that isn't there.

It is there. It's like abstract art really. It's just the same, really. It's just that when you have to think about it to write it, it just means that you laboured at it. But when you just say *it, man, you know you're saying it, it's a continuous flow. The same as when you're recording or just playing, you come out of a thing and you* know *"I've been there" and it was nothing, it was just pure, and that's what we're looking for all the time, really.*

What is Strawberry Fields?

It's a name, it's a nice name. When I was writing "In My Life"—I was trying "Penny Lane" at that time—we were trying to write about Liverpool, and I just listed all the nice-sounding names just arbitrarily. Strawberry Fields was a place near us that happened to be a Salvation Army home. But Strawberry Fields—I mean I have visions of Strawberry Fields. And there was Penny Lane, the Cast Iron Shore which I've just got in some song now, and they were just good names, just groovy names. Just good sounding. Because Strawberry Fields is anywhere you want to go. Actually, I've just written a song which goes: "I told you about Strawberry Fields/And you heard about the Walrus and me/Told you about the Fool on the Hill. . . ." It's amazing.

How much do you think the songs go towards building up a myth of a state of mind?

I don't know. I mean, we got a bit pretentious. Like everybody we had our phase, and now it's a little changeover to trying to be more natural, less "newspaper taxis," say. I mean we're just changing. I don't know what we're doing at all, I just write them. Really, I just like rock and roll. I mean these [pointing to a pile of 1950's records] are the records I dug then, I dig them now, and I'm still trying to reproduce "Some Other Guy" sometimes or "Be-Bop-A-Lula," whatever it is, it's the same bit for me, it's really just the sound.

What's the flip side of "Angel Baby" called—the song you played before we started the interview?

"Give Me Love" by Rosie and the Originals. An amazing record. It's one of the greatest strange records, it's all just out of beat and everybody misses it—they knocked off the B side in ten minutes. I talk Yoko's leg off telling her this is it, that is what it's all about. There's just one line in this Miracles' record—"I've Been Good to You"—where it goes "You got me cry-y-y-y-eying"—no breath, a beautiful little piece, I always love to hear it. I think he's [Smokey Robinson] got the most perfect voice, you know, I just think the group's got into such a samey groove that it spoils it really.

In "Penny Lane" you have the lines: "A pretty nurse is selling poppies from a tray/And though she thinks she's in a play / She is anyway." Aside from the little kid's quality of these lines, isn't this what you've been saying recently?

Paul had the main bit of that, but I remember working on those lines. It's always been a bit of "She's in a play, she is anyway heh heh" because you're saying that again and again, it's a game, man, it's a game, but because you mean it, it's all right, it's okay. There's all that in it. To us it's just Penny Lane 'cause we live there.

The Beatles seem to be one of the only groups who ever made a distinction between friends and lovers. For instance, there's the "baby" who can drive your car. But when it comes to "We Can Work It Out," you talk about "my friend." In most other groups' songs, calling someone "baby" is a bit demeaning compared to your distinction.

Yeh, I don't know why. It's Paul's bit that—"Buy you a diamond ring, my friend"—It's an alternative to baby. You can take it logically the way you took it. See, I don't know (Continued on page 208)

(C) 1968 ROLLING STONE MAGAZINE. NOTE: THE NEW JOHN LENNON-YOKO ONO RECORD, "TWO VIRGINS," WAS RECENTLY RELEASED IN THIS COUNTRY BY TETRAGRAMMATON



HAIR

How well do you know your own hair? Probably only too well, you feel, if it has any idiosyncrasies that take time out of your life, unnerve you at crucial moments when the mind imprisoned underneath the hair should be freed for other concerns. Here, an up-to-date hair vocabulary, second installment of Vogue's Own Beauty Dictionary, to untangle any conversational snarls between you and your hairdresser, you and your dermatologist—and to help you get to the roots of your hair's behaviour.

ALOPECIA . . . Medical-ese for the loss or unusual absence of hair. In the vernacular, "baldness." Of the various types of alopecia, the most common is male-pattern type, frontal recession which acquires the shape of the letter "M." Or hair loss that starts at the crown and continues until only a horseshoe fringe is left around temples and back of head. As its name implies, male-pattern alopecia seldom strikes at women. But women are far from immune to other types of alopecia, which may be congenital or caused by disease or injury. *Alopecia areata,* sudden round or oval bald patches, sometimes even occurs in childhood. Spontaneous regrowth is the general rule—after several months or even after several years; only rarely does this spotty alopecia progress to total baldness. (See JITTERS.) . . . Although all the causes of alopecia are not fully understood, this now is: impaired circulation, tight hats, and, regrettably, superior mentality and vibrant virility have been medically disproven as causes of male-pattern alopecia.

BLEACHIES . . . Designed to lighten the colour of hair, most modern bleaching preparations depend on an oxidizing agent, such as hydrogen peroxide, to effect destruction of the natural (melanin) pig-

HAIR
ON ITS BEST
BEHAVIOUR

. . . is not just a matter of snaring it into a stunning style—though this is indisputably one such. Much depends on the health of it, the wealth of it (see words of wisdom opposite). Going a long way toward model hair manners is the texture control (be it fine, coarse, dry, whatever) that's afforded by a good conditioner. Breck Basic is the basic texturizing solution here. Is the way this lovely head wound its length, like a silken bellpull, into a perfect, heavy-coiled knot. Coiffure by Carita. Dress to show it: by Grès in cherry crêpe.

PENN

R *Know your hair–Chapter II of Vogue's Own Beauty Dictionary*

ment of hair. In order to speed the bleaching process, an alkali such as ammonia is employed. Bleaches come in form of shampoos, rinses, and conventional oil bleaches. The efficiency of oil bleaches can be increased by boosters added by the user to speed up the process.

BODY, not to be confused with "condition," is that property of individual hair fibres which helps the hair on the head to hold its set under normal circumstances. Body is related to stiffness of hair, waviness, and climate. Loose permanent waves, setting lotions, hair sprays all give hair body. Hair colouring does, too, by stiffening the hair.

BREAKAGE refers to fracture of hair, differs from alopecia or hair fall because hair continues to grow. Any type of damage can break hair: exposure to wind and sun, tinting, bleaching, waving, and abrasions from brushing and back-combing.

CONDITIONERS . . . Preparations designed to fill in rather porous hair and give an illusion of bulk, to improve feel and lustre, to help prevent breakage, and to facilitate grooming and styling. Instant conditioners can be rinsed out immediately or left in to serve as a setting lotion, too. Cream conditioners left in hair for up to 30 minutes usually produce more noticeable results. A heat cap (or failing that, a warm-air dryer) helps them do their penetrating work.

COWLICKS are tufts of hair growing in direction contrary to rest of hair. Hair generally grows forward from vertex (top of head) towards forehead, backward from vertex towards neck. At the junction of the vertex, hair frequently grows in several directions. How to lick a cowlick: an adamant dose of hair spray or a men's hair grooming preparation.

CREAM RINSE, used after shampoo, makes hair feel soft and smooth, frees some tangle, leaves it manageable. Modern cream rinses are prepared from compounds which are attracted to the hair and neutralize surface charges generated by the frictional effects of combing and brushing.

DAMAGED HAIR . . . Hair adversely affected by treatments or circumstances is called damaged. Damage may be severe enough to cause breakage or slight enough to evidence itself only by dulling or dryness. Porosity and split ends signal injury. Most common culprits: excessive exposure to sun, wind, and chlorinated water; chemical manoeuvres such as bleaching, tinting, straightening, and permanent waving; mistreatment such as back-combing, excessive heat, hard brushes, specialty clips, elastic bands. . . . Corrective measures include intensive conditioning programs and regular trimming of tips where damage is most noticeable since the tips are the "oldest" hairs on a head and accumulate injuries.

DANDRUFF is a scalp condition in which large flakes of dead cells are sloughed off. Normally and ideally, the scalp sheds cells in minute, unnoticeable flakes. When the scales are large and visible, the condition is referred to as dandruff. The most frequent origin is a disturbance in the rate of growth of the outer layer of the scalp skin, a process known as keratinization. . . . Sustained emotional tension, hormonal imbalance, impaired nutrition and metabolism are held by some dermatologists to be possible villains. . . . If dandruff does not respond to frequent shampooing, professional attention is called for. Among other measures, there are shampoos specifically directed to the correction of overly-active scalps. But, as one eminent dermatologist pointed out: "An ordinary shampoo used daily can be as effective as even a prescription anti-dandruff shampoo used once a week."

DISCOLOURATION of hair can result from the uneven strike (or grab) of hair tints due to variations in porosity. Mildly-tinted colouring rinses administered by experts can lift or even out all types of discolouration, including those caused by the yellowing or weathering of grey or blond hair.

ESTROGEN . . . The female hormone may suppress seasonal hair loss. But unless the loss is associated with clinical thinning of hair or a head already so sparse of hair that seasonal variations would be catastrophic, doctors hesitate to give high doses of female hormones because of the possible attendant consequences.

FALLING HAIR . . . Seasonal phenomenon, normally of no concern. Diffuse hair fall without apparent disease of scalp can be caused by high fever, excessive doses of X-ray, other systemic or cyclic problems. If hair fall leads to more or less complete loss of hair, the symptom is then defined as alopecia. (See NOVEMBER.)

FOLLICLE . . . Picture the follicle as a long narrow pocket in the skin from which the hair emerges. At the bottom of the pocket is the papilla or bulb from which the hair develops. The duct from the sebaceous or oil gland empties into the upper portion of the follicle. The secretions from this gland are slowly pushed up in the follicle and lubricate emerging hair shaft and surrounding skin.

GREYING . . . Greying of hair occurs when the cells elaborating the hair no longer produce melanin and related colouring pigments. The gradual greying of hair has to do with (Continued on next page)

HAIR

ageing and genetic makeup. It's the mixture of colourless (white) and dark hair that makes hair look grey, not a uniform grey colour of all hairs. . . . There is as yet no evidence that vitamins or medication can alter the course of greying hair. Except in the case of a rare disease, hair that turns grey "overnight" remains in the realm of myth.

HAIR SPRAY . . . A product which can be applied to hair from an aerosol container for the purpose of increasing body, holding the set, improving the gloss of hair. Usual ingredients include aerosol propellents, alcohol, and a polymeric or resinous material.

ITCHING . . . From the dermatologists' standpoint, itching is the most important and the most fundamental symptom encountered in disorders of the scalp. Medically called pruritis and more simply defined as a desire to scratch, itching of the scalp is usually a fellow traveller of dandruff. If both the itching and the dandruff persist, take the case to a doctor where you may learn, among other things that: Dropping the temperature of the skin seems to reduce itching. Raising the temperature of the skin often increases it.

JITTERS . . . One of the many manifestations of great stress, which also affects the hair adversely. Intense emotional stress, the kind produced by shattering accident or tragedy, is held directly responsible, for instance, for many cases of *alopecia areata* (see ALOPECIA) in which a head can go bald in spots literally overnight. And some minor expressions of seborrheic dermatitis, dandruff and oiliness, have been found in many studies to fluctuate in direct correspondence with stressful life situations.

KERATIN . . . Hair is a thread of keratin, the protein basis of hair and nails and epidermis. *Keratos* is the Greek word for horn and these outer tissues are also called "horny." The chemical process of the body that makes keratin is the reason the savants attribute so much savvy to "protein" formulae when they talk about good skin, strong hair, firm nails.

LUSTRE . . . The gloss, the shine, the lustre of hair depend on hair's ability to reflect light, and this in turn depends almost entirely on the structure of the cuticle, the scaly surface of the hair. If the cuticle is roughened or dully coated, gloss is reduced. Such a condition can result from harsh chemical treatment—permanent waving, bleaching, et cetera—or from soap residue, hair spray, dust, or just plain "dirt." To improve the surface characteristics of hair, pomades and such can be used (brilliantine made its name by actually making hair "brilliant"). Less "greasy" modern hair dressings of the emulsion type and oil treatments are more common today—they improve the shine and at the same time condition hair.

MASSAGE . . . The immediate psychological benefits of scalp massage are ordinarily unquestionable. Done with vigour, it stimulates circulation and reduces dandruff by removing the scales mechanically. But claims for restoring hair, preventing its further loss, or keeping it healthy are without proof and disclaimed by most dermatologists. Since massage stimulates sebaceous glands, it is contraindicated in any oily-hair situation. And because, unless it is performed with knowing delicacy, it may pull out or break hair, it might do nothing but damage to a person whose hair loss or injury has become a problem.

NOVEMBER . . . Pinned down in recent research as the month in which, in the Northern Hemisphere, peak hair loss occurs. (See RATE OF GROWTH.)

OILY HAIR . . . Dryness or oiliness of hair are, clinicians state, subjective observations by patients and frequently impossible to substantiate. (For instance, one doctor pointed out, fine, thin hair shows oiliness much sooner than coarse, thick hair—although both may be equally "oily.") Determined by the amount of sebaceous secretions on the scalp, hair oiliness may depend on age, health, frequency of shampoo. "Drying shampoos settle the problem 99 per cent of the time," said one dermatologist. Setting lotions with greater alcoholic content are also advised. When external therapy doesn't work, doctors may resort to internal therapy, including estrogens, to reduce the oil-gland output of both skin and scalp.

PATCH TEST . . . Testing procedure designed to determine whether a cosmetic can irritate and required by law before use of certain hair colourants. A small amount of the product is applied to skin beneath ear lobe or on inside elbow, where skin is normally most sensitive. If no redness, blister-

BRILLIANT NEW WORD OF MOUTH

The mouth of the moment shines with a new light . . . shines with the brilliant pastels of a lustrous underwater world. The Ultima II Shell Crystal Collection culls this delicate colouring for both mouth and nails. Specific, opposite, is Fire Coral. Refreshing result: a vivid lightness . . . luminous . . . bright . . . all a new captivation for sun-kissed faces. Our warm-honey face is captured with Ultima II Blushing Liquid over Transparent Face Tint in Tawny Beige. Soft hair au naturel: combed by Pablo for the House of Revlon. Gregory shirt of Antron nylon (Blue Ridge-Winkler fabric). Saks Fifth Avenue. Myriad brilliance: Tiffany jewellery—the bracelet designed by Donald Claflin.

GENE LAURENT



HAIR

ing, or eruption is observed after twenty-four hours, implication is that sensitivity to the product does not exist at that particular time. However, patch test should be repeated before each use of colourants, even if it's the same previously applied.

POROSITY... The quality of hair which permits ready penetration of chemicals is affected by prior chemical treatment, exposure to sun and wind. Porosity varies along length of hair, with portion closest to the scalp, the youngest hair, being the least porous.

QUICK HAIR SETTERS... Modern-day heated rollers, generally electrically heated to safely impart a satisfactory curl to dry hair. To be effective, heated rollers must attain a satisfactory initial temperature, and, through the use of special interior material, retain the heat for ten minutes.

RATE OF HAIR GROWTH... Adult hair on scalp, beard, and axilla grows approximately 0.4 to 0.5 inches per month. Eyebrows and terminal hair on trunk and limbs grow more slowly. Rate of scalp hair growth is most rapid between ages of 15 and 30 and probably slightly faster in women than in men. It speeds up in summer, slows down in winter. A newly emerging hair grows at its maximum rate; as the hair gets older, growth slows, and finally growth stops altogether. At this point, the hair is slowly pushed out of the follicle and lost. After some time, a new papilla is formed which generates a completely new fibre. Hair cutting and shaving do not stimulate hair growth.

SETTING LOTIONS... These aid in the winding and setting of wet hair and are designed to hold the hair in place after drying, generally are compounded from natural gums or synthetic film formers.

SHAMPOOS... Detergent or soap, shampoos are usually enhanced now by conditioning agents to leave the hair soft and supple and reduce the drying action of shampoo. Certain shampoos aim for oily hair, normal hair, or dry hair by adjusting the level of detergency and the amount of conditioning agents. Dry shampoos, powder or aerosol, absorb oil and soil, require vigorous brushing, and are generally emergency or illness measures. Specialty shampoos include medicated products with antimicrobial agents, dandruff shampoos, and shampoos for tinted hair. Normally, hair is shampooed once a week, but extreme oiliness or external circumstances may make it desirable to wash hair more frequently.

SPLIT ENDS... Hair ends with two or more branches are caused by excessive dryness induced by chemical treatment, by exposure to light, wind, sun, and by other hair damagers.

STATIC... Responsible for so-called "fly-away" hair, static is generated by brushing and combing of dry unconditioned hair. Electric charges on the fibres make them repel each other. A good cream rinse can keep this phenomenon under control.

STRAIGHTENING... A chemical process for reducing kinkiness, employs the same lotions and neutralizers as permanent waving, the difference being that the hair is held straight or combed frequently during the operation. Straightening can also be effected with hot combing and pressing.

STRAND TEST... Means an experiment with a small hank of hair to determine whether or not the whole head should be so treated. Before a permanent, the test seeks to discover if the hair is in condition to be waved, will not be damaged by the process. Before colouring, it ascertains if the shade developed on the hair is the one desired.

STREAKING-HIGHLIGHTING... Tinting or bleaching only a few strands of hair at a time. Conventionally, it's arrived at by using a hair bleach to highlight darker hair here and there. "Tipping," a special kind of highlighting, is a procedure in which only the hair ends are bleached, usually with the aid of a strong bleaching agent or stripper. Tipping requires special equipment and ideally should be attempted only by a professional hairdresser.

TEMPORARY HAIR-COLOURING... Temporary rinses are those hair colourings that last from shampoo to shampoo. Applied after shampooing, they are designed to be completely removed during the next shampoo. *Semi-permanent hair colourings*, shampooed in or applied after shampoo, will endure 3 to 5 washings and will ultimately fade out completely because they do not ordinarily penetrate deeply into the hair shaft. *Permanent hair colourants* are immune to shampooing and should last until the hair grows out because they deposit pigment not only on the surface of the fibre but throughout the hair.

(Continued on page 221)

AN EYE FOR COLOUR

Enticement of the hour:
the soft, luminous eye, lidded in
sultry shadings of a single colour. Intrigue
stems from Max Factor's latest machination—
their Geminesse Monochromatic Eye
(a subtle mix of tones decoded in toto *by*
our eye spy on page 84). Our schemer
brushes on a smoky, pussywillow of an eyelid
with Mono Tint Gray. Darkens the lid hollow,
shades up the lid itself and deep-dark rims
the lash line thus with shader,
shadow and liner—each a cream, all a stroked-on
dream. See it as sweet balance
for such brilliance as the wrap-up dress
opposite. Making the mouth a Factor too:
Geminesse Pink 12 lipstick.
Dress and burnoose-like, silk-tasselled
hood by Giorgio di Sant' Angelo.
Of Enkalure nylon jersey, Stretchnit fabric.
Bonwit Teller S'fari Room; Sakowitz.



famous shape-up secrets from Miss Craig

"I'm basically a lazy person," said Mrs. Kate T. Thompson, the tall, chestnut-haired, attractive young woman you see exercising vervily, centre and far right. "But she makes you want to work. Not with a whole lot of words—it's more a matter of presence. She's very quiet and no-nonsense—she's busy working with you, not chatting or gossiping. She takes a genuine interest in each person's progress. You do it for her, as well as for yourself." . . . The "she" referred to is, of course, Miss Craig—her first name, Marjorie, is seldom used—shown, directly right, working with Mrs. Thompson on posture (more about this later). Miss Craig, supervisor of the Body Department and giver of private exercise lessons at Elizabeth Arden's New York salon for the last sixteen years, has been described by one admirer as "the trainer of the beautiful, the right, and the brave"; by another, as "the person who keeps the great-looking women looking great." Besides Mrs. Thompson, her great-looking clients include Mrs. Vincent Astor, Mrs. Gardner Cowles, Mrs. Charles W. Engelhard, Mrs. William S. Paley, and Mrs. Paley's daughter, Mrs. S. Carter Burden, junior. Women of all ages, sizes, shapes, wait hopefully for chinks to appear in Miss Craig's booked-up schedule, so they can learn from her how to alter their sizes and shapes and how to slow the ageing process. For those who can't find a chink, or even get to New York to look for one, there's a marvellous substitute: her new, best-selling book, *Miss Craig's 21-Day Shape-Up Program for Men & Women.* All the exercises shown here are in it, plus many more—all, clearly explained and illustrated by Miss Craig, who does them herself every morning for half an hour, considers that the minimum time needed for keeping in good shape. . . .

When Mrs. Thompson first went to Miss Craig, she had three problems. Her posture was faulty—"I'm tall, 5′9″, and I slumped"—and her hips and thighs were too big, and looked even bigger because of the way she stood. (Miss Craig explained: "When one stands with the pelvis tilted forward, the hips protrude, and the outside thighs bulge because the legs rotate inward.") They worked on exercises to reduce the hips and thighs, plus corrective posture work—using some of the exercises shown here, some others. In a matter of weeks,

JACK ROBINSON

Kate Thompson runs through six basic exercises



without dieting, Mrs. Thompson's size in ski pants had dropped from 14 to 10; her circulation, skin, colour, all had improved; the headaches and back troubles that had often plagued her had almost vanished. She also felt calmer, more relaxed; "it helps you mentally as well as physically." . . . Now, almost a year later, she follows the Miss Craig régime at home—often with her seven-year-old son and his friends as a delighted audience—for half an hour a day ("I can't say I do it every day, but I try"). On these pages, Mrs. Thompson demonstrates the following exercises:

1. *To reduce waist, abdomen, and upper hips:* Lie on the floor on your back, arms out, shoulder level, palms up. Bend knees over chest. Drop both knees to the floor directly out from hips to one side. Keeping knees close to the floor, pull them up towards elbow. Hold. Roll knees back over chest. Hold. Repeat exercise to the other side.

2. *For firming the underneath of upper arms:* Sit on floor with legs crossed, tailor-fashion; arms at shoulder level, palms down. Slowly bend elbows and, with tensed arms, bring fingers to chest. Straighten arms back out. When arm is fully extended, tense arms so the underneath of upper arm pulls up.

3. *For firming and trimming leg muscles:* Use 3-lb. ankle weights. Lie on floor on your back, placing two Turkish towels (one rolled up inside the other) under your hips to support your back. Arms out, shoulder level, palms up. Bend both knees over your chest. Then straighten, bend, straighten, first one leg, then the other—like pedalling a bicycle. Keep leg over chest as much as possible.

4. *For firming inside and back of upper arms:* Hold a sponge rubber ball, about 3″ in diameter, behind your back, between the heels of your hands. Keep shoulders and head in correct posture. Press the ball between your hands. Hold for count of five. Relax and repeat.

5. *For waist, hips, thighs, back, and chest:* Stand with legs apart. Bend knees slightly and pull hips under you. Raise both arms over head, hands clasped, palms turned up. Now, bend and touch hands to floor in front of right toes; *bend knees* as you bend down. Come up, bring arms up over head, pull stomach in and up. Bend, bring hands to floor between your feet—*bend knees* as you bend down. Come up, arms back over head. Bend again, knees bent; bring hands to left toes.

Opposite page: Miss Craig works with Mrs. Thompson on a basic exercise to correct posture and flatten the upper back. Here's how it's done: Stand with your back against the wall, feet 4″ apart and 4″ away from wall. Arms at sides and pressed against the wall, palms out. Bend and separate knees. Push spine at waistline back against the wall. Lift ribs up from hips. Lift ears up from shoulders. Pull shoulders back and down. Hold. Relax, and repeat.



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PRÊT-À-PORTER

walking away on the prettiest girls in and out of Paris....

CLAUDIA GOUTHIER (1) is the daughter of Ambassador and Mme. Hugo Gouthier—fifteen years old, with sparkly dark eyes and shiny dark hair. Wears Patou's long schoolgirl shirtdress, here—navy-blue jersey with starched white cotton organdie collar and cuffs, silk twill polka-dot necktie, and wide navy patent belt above a fluted column of skirt. Rayon jersey. At Lord & Taylor; Sakowitz; I. Magnin. . . . **CLAUDIA** in navy again (2)—this time around, it's Dejac's suspender pants of navy wool jersey braced over a white turtleneck and turned out with its own short, buttonless navy coat. At Eleganza: Millburn, New Jersey. . . . **SENHORA PAULO FERNANDO MARCONDES FERRAZ** (3), a tall blond Brazilian beauty with blue-green eyes, who lives in Rio de Janeiro with her husband and their two small children. She loves to paint, adores to travel. Looks terrific in Ungaro's rust suède jumper—pocketed, belted, and buttoned up over a turtleneck of white ribbed wool. At Bonwit Teller; Neiman-Marcus. . . . **SYLVIA MARCONDES FERRAZ** encore (4), in Venet's nifty little coat of steel-grey wool sharpened with white—buttons, cuffs, and high leather belt. Comes with a matching grey skirt. At De Pinna; Sakowitz. Knee socks by Maxandre. Shoes by Andréa. . . . **INDRA DEVI CHAVANE DE DALMASSY** (5) is the fifteen-year-old daughter of Commander Christian Chavane de Dalmassy and H.R.H. Princess Maddevi Yukanthor. Dark-eyed, dreamy, delicious here in Patou's long white cotton organdie shirtdress with a wide bandeau, cuffs, and hipband of St. Gall embroidery by Brivet. At Lord & Taylor; Sakowitz; I. Magnin. Coiffures on both pages, by Carita.

DAVID BAILEY

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PARIS HERE: PRÊT-À-PORTER

MARIE-LAURE DE SERCEY (1) is a green-eyed nineteen-year-old, studying to be a journalist. She skis, rides to hounds . . . brisks right along, here, in Simonetta's black-and-white striped wool short-coat over a red gabardine culotte-dress of Velicren. . . . MME. GUY BOULANGER (2) in a yellow linen pants suit from Miss Basta. Mme. Boulanger is the brains behind a new *salon de beauté* in Paris, aimed at body fitness through diet and massage. Pants suit, with a yellow-and-white striped cotton shirt, at Kreinick, New York. Andréa shoes. . . . LORRAINE D'ESTRIBAUD (3), blue-eyed, nineteen, wears Goutille's navy jacket and navy-and-white striped pants of wool jersey. At Delbeau, New York. Andréa shoes. . . . Flick of pleats (4) and a gilt-buttoned, long, belted jacket —Lanvin's spiffy navy wool suit, worn by MARIE-LAURE DE SERCEY. Lord & Taylor; Sakowitz. Cerruti hat. Maxandre socks. Andréa shoes. . . . LORRAINE D'ESTRIBAUD again (5), in Balmain's red-white-and-black striped blazer over a red pull, black pants, all wool jersey. . . . AGNES BOULANGER (6) looks smashing in pants—these, Mic Mac's, of beige linen knit with a long pull to match. (Belt added.) Bloomingdale's. Andréa shoes. . . . CAROL DES MOUTIS (7), nineteen, is a student with her sights fixed on archaeology ("a most interesting way of travelling"). The little town-or-travel coat is by Louis Feraud, of grey gabardine with curve and a silvery-buckled belt. Nattier wool. Saks Fifth Avenue. Maxandre pantie stockings. Roger Vivier shoes. . . . Jean-Marie Armand's shiny black raincoat (8) of lacquered satin striped and squared away with white—CLAUDIA GOUTHIER wears it here. Bucol satin of Rhodia acetate and cotton. Neiman-Marcus. François Villon boots. Both pages: Kislav gloves by Buscarlet; Carita coiffures.

DAVID BAILEY



THE LEAST LITTLE THINGS

ALEXIS WALDECK

What do the underpinnings on these pages have in common? Very little. Very little in the way of construction. Very little in the way of control.... Very little being all that's wanted under fashion today.

The body-brassière, far left, without one seam to unsmooth the line—all-stretch, buff-coloured, with adjustable straps. By Warner's, of Du Pont nylon and Lycra. $5. At Saks Fifth Avenue; Dayton's; Sanger-Harris; Frederick & Nelson.

The body-slip, this page: the top holding close like the top of a stretchy body stocking, the skirt of taffeta to give knits the slip—the whole the colour of bareness. By Van Raalte, of nylon and spandex. About $9. End of March at Bloomingdale's; Filene's.

The coiffures on all ten pages, by Hugh Harrison.

THE LEAST LITTLE THINGS— IN THE BUFF

Teamwork, left: a buff-colour brassière that you step into or pull on over your head. Point is: no hooks to bump up under things. And a little matching pantie girdle to wear over pantie stockings — the cuff is elastic-lined for hold. By Olga. Lightly-padded brassière of Du Pont nylon tricot; about $6. Girdle of Du Pont nylon and Lycra; about $8. End of March at Saks Fifth Avenue; Harzfeld's; Sakowitz; Nordstrom Best. Tights by Irene for the McCallum Boutique. Capezio slippers. Bernard Abrams pompons.

Total underdressing, near right: step right in, you're covered — brassière and slip and long-leg pantie girdle in one... buff-coloured and banded with lace. By Henson Kickernick, of Antron nylon tricot and Lycra; $15. At Altman's; The Broadway.

Bare essentials, far right: a buff brassière that weighs next to nothing, and matching bikini pantie appliquéd with white lace. From the Sea Dream Collection by Maidenform. Brassière of Enka Crepeset nylon tricot and Lycra; $1.50. Pantie of Enka Crepeset nylon tricot; $2.50. At Bloomingdale's; Thalhimers; Stix, Baer & Fuller.

ALEXIS WALDECK



ALEXIS WALDECK

THE LEAST LITTLE THINGS— BITS OF BUFF

Little bits in the buff, far left:
a brassière cut low under the arms,
and a pantie girdle cut
high on the sides of the waist.
By Vanity Fair. Brassière of Du Pont
nylon tricot and Lycra; about $4.
Feather-boned girdle of Du Pont
nylon and Lycra; about $10.
At Bloomingdale's; I. Magnin.
Knee socks, at Henri Bendel.
Capezio slippers (Bernard
Abrams pompons).
Buff-in-one, near left: seemingly
seamless and gentle at the
controls, with the cling and
colour of a second skin. By Peter
Pan. Brassière of Enka Crepeset
nylon tricot; body of nylon
and Lycra. About $10.
At Altman's; Sanger-Harris.
One-stop underpinning, right:
a lacy honey-buff brassière-slip
that fastens in back for perfect
fit; lace inches deep at the hem.
By Bali, of Du Pont nylon tricot.
About $17. End of March at
Lord & Taylor; Bullock's-
Wilshire; Frederick & Nelson.



THE LEAST LITTLE THINGS— ALL IN BLACK

The nonstop body stocking, far left: a long, sleek stretch of black lace starting at the toes, smoothing its way up to a sheer tricot brassière underneath. By Glydons, of Lycra (Liberty Fabrics). $12. At Altman's; Sakowitz.

Skinny-dip of black nylon, left: nothing more to it than meets the eye—simply a covering for a marvellous body, cut high on the leg, low in back. Textured nylon with thin elastic straps and a snap-crotch. By Matej Sherko for Character; $18. At Lord & Taylor; Neiman-Marcus; I. Magnin.

The brassière for transparencies, below: the prettiest wisp of black stretch-lace held up by tiny straps. By Matej Sherko for Character, of nylon and Lycra. $11. Saks Fifth Avenue.

Once over lithely, right: a skin of black tricot plunged back and front, the front filled in with nude nylon. Detachable garters. By Hollywood Vassarette, of nylon tricot and Lycra. $10. At Bloomingdale's; Filene's; Rich's; J. W. Robinson.

ALEXIS WALDECK

THE LEAST LITTLE THINGS- BITS OF BLACK



ALEXIS WALDECK

A little lift, below left, to
give a high jeune-fille bosom—
underwired brassière with
as much décolletage as you like—
lacy cuffs that fold under
lightly padded cups, as here.
Lady Marlene; Enka Crepeset nylon
tricot (Collins & Aikman fabric)
and Lycra; $8. De Pinna; Frost Bros.
A little help from your friends, left—
nylon crêpe tricot brassière with
slightly padded cups and
a lightweight black pantie
girdle. Gossard. Brassière,
with Lycra sides and back; $5.
Girdle, Antron nylon tricot
and Lycra; $9. Bloomingdale's;
Wanamaker's, Phila.;
Jordan Marsh, Florida; Joseph
Magnin. Adler socks. Capezio slippers.
(Bernard Abrams pompons).
A little take-in, above, by the
littlest pantie girdle of all—
a smidge of stretchy black
lace bikini. Young Look, nylon and
Lycra; $5. Saks Fifth Avenue.
Ariadne tights.
A little veiling, right—black
lace flowers and a film of sheerest
black mesh. Brassière: Perma-Lift
by Kayser; stretch Du Pont
nylon; $5. Saks Fifth Avenue;
Higbee's; Frederick & Nelson.







MADDOX
HOUSE OF MESSEL

OLIVER MESSEL, ARTIST, THEATRE DESIGNER, ARCHITECT, INVENTOR, AND HIS SPECTACULAR HOUSE, MADDOX, IN BARBADOS

TEXT BY POLLY DEVLIN

PHOTOGRAPHED BY SNOWDON

When Oliver Messel, internationally known theatre designer, painter, and architect, left London permanently four years ago, he left behind him a great gap in London life, one of the most famous houses in London, and all the lovely rich paraphernalia that he had gathered in his triumphant years in the theatre. Refusing nostalgia, he came to Barbados—a decision precipitated by an operation for arthritis that forced him to live in a warm climate—with scarcely a backward glance, chose only a few treasures to bring with him, and stepped straight into his new Barbadian life with plunging enthusiasm. Now this new world is his own, he is busier than he has ever been, has started architectural work, designs and plans gardens as well as houses, and above all has time to do more painting, his special love. He revels, too, in the permanence of what he now creates: "The (Continued on next page)

Left: The dining loggia at Maddox with delights to whet every appetite. For the eye: the spill of dieffenbachia leaves, the angle of a fishtail palm tree against a white coral wall; for the taste: delights like a soup lashed with champagne, first made by Ninon de Lenclos; for the touch: the dining table heaped in hibiscus with its smooth green Italian top brought by Oliver Messel from England, supported on a stand of acanthus leaves and scrolls designed by him in iron with brass enrichments, and cast by the same local craftsman who cast the Messel-designed copper lantern. *Above:* a group of huge mahogany trees casting shadow patterns on the drive.

FANTASY AT MADDOX

(Continued) theatre is a toy," he said, "an ephemeral thing, and I adored working with it; but it's so marvellous here to see things grow and change, to know they are here to stay, and not wrapped up and thrown away at the end of a run."

Mr. Messel's own house, Maddox, is perhaps the most spectacular achievement of an artist who has over and over again given total pleasure to New York and London audiences with his now classic designs for such productions as (Continued on page 200)

Right: The dining table at Maddox, like a floating island of hibiscus lit with hurricane lamps, the light catching the frilled petals.
Above: Oliver Messel with his assistant, Carl Chandler, making bands of rustication out of beach coral, on columns by a pool in the garden.
Left: Red flowering Brazilian heliconia and white begonias in a corner of the cloistered courtyard, looking towards the sea.

SNOWDON





LOGGIAS OF LIGHT AT MADDOX

The heart of Maddox, *left,* half indoors, half garden, wholly enchanted, where the air sparkles and so does conversation. The Delft, and other blue-and-white china on the coral stone walls, is echoed in the toile; and the looking glass of carved gilt wood palms entwined once hung in the Assembly Rooms at Bath. The table at the far wall with carved pineapple legs designed by Oliver Messel supports a *fleur de pêcher* marble top; over it hangs a seventeenth-century sculpture of a Sicilian saint, carved in red coral, in its original frame. *Above:* The formal sitting room, part of the old plantation house, opening onto the garden rooms, which Mr. Messel added. The pelmets are old English chintz; the set of painted chairs was made in Barbados. He brought from England both the eighteenth-century Italian commode and the glowing needlework carpet made by Vagn Riis-Hansen. Above the commode, a Messel painting of a child by a Christmas tree. *Right:* A spray of *Vanda tricolor* orchids.

SNOWDON



GARDEN CARROUSEL AT MADDOX

(Continued) *Ring Round the Moon, The Miracle, The Sleeping Beauty, Caesar and Cleopatra, Rashomon,* and *House of Flowers.* Indeed, this last describes Maddox. Flowers explode their colour everywhere, especially prodigal hibiscus. Leaves drown in greenness, anchored by pale nets of veinings, bright banana trees soar against the ultramarine sky, and the gardens, in a hundred different shadings, wander around colonnades, through courtyards, into heights and hollows, above secret coves, before plunging with a final flash of colour into the sea.

The garden looks as though it had been there forever, secretly blooming, waiting for Oliver Messel. Yet, four years ago, when he found it, it was a patch of rubble straggling around a dilapidated fragment of an old plantation house facing the wrong (Continued on page 222)

In the Maddox garden grow an extraordinary number of delicate and rare plants—like wild banana trees—not easily or usually grown by the sea in Barbados and made possible here by the garden's being on coral rocks, high above the sea. This means, too, that this ravishing garden is mysterious, inviting, a place of different levels, hidden pools, winding paths, and secret coral steps leading to the beach. It looks as though it had evolved and ripened into this jungly maturity over careful decades. "The fact that it looks like this after only four years," said Oliver Messel, "owes a great deal to the interest of Jervis Johnson, the gardener."

Opposite page: Around a cove carved from the rock by Mr. Messel, flowering vines sway above aloes, white begonias, balisiers, and philodendron.

This page, top to bottom. Far left: Mr. Messel beneath a breadnut tree, a rarer growth than the breadfruit tree. Stone head flowerpot given to Mr. Messel by Syrie Maugham. Hawaiian hybrid hibiscus—a new variety from Trinidad. A fountain in the forecourt with hibiscus in seventeenth-century Italian pots.

Near left: Small arch at the end of dining loggia and stairway leading to the upper terraces. View of the sea from the garden. The west façade of Maddox. Blue thumbergia with philodendron.

SNOWDON



VOGUE'S OWN BOUTIQUE

OF SUGGESTIONS, FINDS, AND OBSERVATIONS

The Saint Laurent Rive Gauche report:

The long line . . . the new pants . . . the classic coats . . . the shirtdress . . . the shoulder bags . . .

The long line—the new Saint Laurents—and are they the top! What a knack Yves has for understanding just *exactly* what we need—clothes beautifully proportioned, chic, witty, and so slick you can almost hear the wind whistling around them—yet, completely practical, completely modern. Here, on these and the next two pages, some of the new Saint Laurents photographed in Paris on two of Yves's friends, assistant Betty Catroux and actress Jane Birkin. All clothes in the New York Rive Gauche Boutique, 855 Madison Avenue. . . . Yves, left, wearing one of his cotton print shirts, designed for men; also, in the New York Boutique. . . .



MAURICE HOGENBOOM

The new pants . . . laced to close, close to the leg . . .





EWA RUDLING

Above, straight-cut poplin pants, the legs wound around with ribbons of matching poplin. Fascinating. Saint Laurent puts these with a narrow, Nehru-ish tunic top of matching poplin. $135; 855 Madison Avenue. . . .

Left, khaki cotton poplin pants, cut vaguely like sailors'—the legs wide, straight, the front laced to close. There are two variations of these—sometimes the laced placket is oval-shaped, sometimes V'd. Either way: under $50, Rive Gauche Boutique, 855 Madison Avenue. . . .

The Saint Laurent Report Continued:

The new long line . . . *watch the proportion . . . the longer length of the tops . . .*







EWA RUDLING

Worn by Jane Birkin: navy wool jersey—the top cut narrow, V-necked, pocketed, sashed casually as a bathrobe. Watch where the top hits the pants—the new long line. $250, 855 Madison Ave. . . .

On Betty Catroux: dark-grey wool jersey—the highest armholes, narrow cardigan coat, sleeveless tunic, straight-cut pants. Superb proportion of lengths, one to the other—the new long line. $175, Rive Gauche Boutique, 855 Madison Avenue. . . .

On Betty Catroux: navy wool jersey—coat cut straight, very narrow to below the knee. Over matching pants. One of Yves's long print mufflers hammers home the point—the new long line. $200, 855 Madison Avenue.

More on next page

VOGUE'S OWN BOUTIQUE

The Saint Laurent report continued:
The new pants . . . with sashed tunics, bare midriffs, made into jumpsuits . . .



Above, Betty and Jane playing peek-a-boo in Saint Laurent's printed silk crêpe pants. Blond Betty's long tunic, sashed, with pants, $235, Brunet Jane's print jumpsuit, $235. Both Abraham fabric. 855 Madison Avenue. . . .



Above, Jane Birkin ready to jump, in Yves's black wool jersey jumpsuit—zipped up the front, a matching jersey belt placed loosely, casually around the waist. Simple, just right—a new Saint Laurent classic. $125. 855 Madison Avenue. . . .



Right, Betty Catroux pooped out, in Saint Laurent's black poplin jacket and pants—the windbreaker top cut to show a sliver of skin, the waist sashed with a scarf. $130. Rive Gauche Boutique, 855 Madison Avenue. . . .

The coat classics . . .
The shirtdress . . .



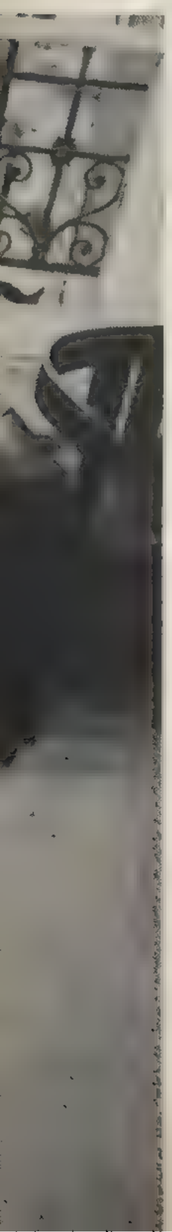
EWA RUDLING

Above, Jane Birkin in Yves's beige shirtdress, patch-pocketed. Betty Catroux in brisk plaid on worsted coat, sashed with a flip at the waist. Watch where it hits the pants—the new long line. Dress, $125. Coat, about $300. 855 Madison Avenue. . . .



Right, Jane (with M. Licard, a director of Saint Laurent), wearing a super new, no-nonsense raincoat—navy cotton and rubber. $80. 855 Madison Avenue. . . .





The shoulder bag . . .

swinging to the back, resting on the ribs . . .

Right, Jane Birkin models the new navy calf shoulder-bag, a soft, squashy oval, zipped on top. Below, a big clunk of a canvas carryall. Both, Rive Gauche Boutique Paris. . . .





Above, Jane Birkin tries on the coat that's a Saint Laurent classic—charcoal-grey wool gabardine. About $190. Here, with a white silk shirt, cuffs showing, and a big black silk artist bow tie. All, Saint Laurent Rive Gauche Boutique, 855 Madison Avenue. . . .

More on next page

People are wearing transparent shirts and see-through crochets—with certain discretions—and no underpinnings . . . Donna Marina Lante Della Rovere wore to Raffles one Sunday evening her own black organza shirt with black velvet breast pockets . . . At a Paraphernalia dance-and-make-merry-party, Inez Hutton appeared in a black transparent shirt. Over it, the teeniest tiniest weskit of glitter and embroidery . . . Fernanda Niven in a black crocheted tunic over black crêpe pants. The pattern of the crochet was delightful, mysterious camouflage. At an opening at the Guggenheim—one "knowledgeable observer" (as *The New York Times* "is wont to say") observed a young woman in a crocheted mini dress. Not a stitch beneath. The art world is always avant, No? . . .

Stowe: "There is a new proportion to the ski parka. It must be long, like a Saint Laurent cardigan, be belted, and made of a wonderful thin unquilted fabric." It's the new long line. . . .

Thinking positively. Very important. About everything. It's what we should all try to do this year. The moment we set our minds in the positive gear, things start going that way. Try it. You'll see. Because thinking positively is thinking openly—outwardly . . .

Silken Ropes ending in tassels to wrap around a waist, a throat, an ankle, a wrist. Find them at a delicious, jammed-to-the-hilt-with-costume-trimmings store for do-it-yourself-decorate-yourselfers—M J & Trimming Co., 1003 6th Avenue. . . .

People are wearing—

just whatever they want—and the results are—stimulating. Here a potpourri of some people seen around recently . . .





5

FRANKEL



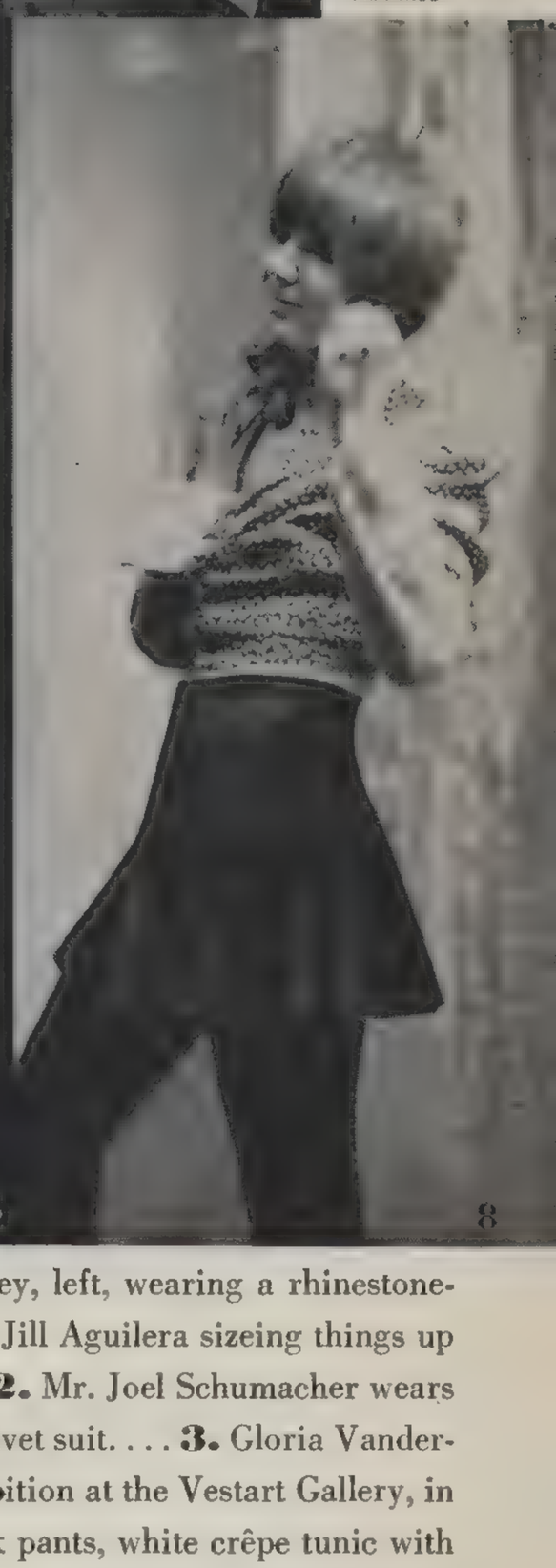
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1. The Isles sisters—Mrs. Tina Barney, left, wearing a rhinestone-studded brown satin brow band, Mrs. Jill Aguilera sizeing things up through pale aquamarine glasses. . . . **2.** Mr. Joel Schumacher wears a navy satin bow tie with his brown velvet suit. . . . **3.** Gloria Vanderbilt Cooper at the opening of her exhibition at the Vestart Gallery, in outfit she and Adolfo designed—black pants, white crêpe tunic with black organza Pierrot ruffles, buttons. . . . **4.** It was at "The Fashion Show-Poetry Event"—Susanna Salgrado suggested a "gigantically ultra feminine" pink tulle bow as a fashion. . . . **5.** At a party at Paraphernalia, a guest added authentic Indian headdress to print silk tunic dress by Ossie Clarke of London. . . . **6.** "The Fashion Show-Poetry Event" was going on. Artists gave us their thoughts on fashion—and this was Claes Oldenburg's contribution. . . . **7.** In Acapulco, Odile Rubirosa goes to the theatre wearing her Mexican-designed black velvet, bullion-embroidered and fringe-hemmed. . . . **8.** Ex Paraphernalia designer Betsey Johnson, at Paraphernalia party, in print short jacket, over white long-sleeved shirt, a snippet of a flipped-out jersey mini-jupe, over leather pants. . . .

BERRY BERENSON

MAURICE HOGENBOOM

Guerrilla Theatre

(Continued from page 165)

a play has to assault not just the intellect but the eyes, the intestine, the inner ear. Through its strident, sensuous certainty, The Living Theatre confronts an audience with the ultimate theatrical challenge: Throw off your spectator's rôle. Get enraged. Get excited. Get involved. The result is not always polite. Hostile audiences sometimes attack members of the troupe while others embrace them in a futile attempt at instant revelation. In spite of its commitment to creative anarchy, The Living Theatre usually manages to dominate its own productions. The sheer presence of actors and actresses wandering around the theatre in nothing but bikinis and breech-cloths is enough to undercut any theatregoer's confidence. They move like a pack of hairy bears, with Julian Beck looking like Saint Francis disguised as a computer programmer.

By the time they depart for Europe again, the Becks will have inspired hundreds of creative young disciples. Their influence may well revolutionize American theatre in much the same fashion as the Yippies threaten to revolutionize politics: by forcing an awareness of the spontaneous and the absurd. Already, dozens of street troupes are working in New York. These small ensembles try to restore to theatre the immediacy it had when it maintained a communal flavour rather than a corporate identity. The best street groups include: the Bread and Puppet Theatre, which appears at many peace marches with giant masks and props; the Pageant Players, who perform political morality plays in an almost mediaeval fashion; and the Gut Theatre, a Spanish Harlem children's group specializing in playlets about real life in the streets. Contemporary street pageants can be violent or almost genteel, but whatever the mood, they seek to destroy preconception of theatre as reserved-seat revelation, staged amid plaster gilt and lukewarm orangeade.

A most auspicious sign that the theatre of assault may be evolving into a radical force for innovation is the Performance Group. Its director, Richard Schechner, teaches at New York University and edits the influential *Drama Review*. His group performs in a fixed-up garage on the Lower East Side. The audience squats along the walls or scales scaffolds for seats. When the house is full, the actors take their clothing off. In dancers' straps they lie prone on a rubber mat. The girls straddle them and begin to sway. One actor wriggles beneath the arch of legs. Borne on a cushion of undulating buttocks, he slithers through and is ejected, to a cacophony of shrieks.

This is the "birth ritual," the first sequence in a contemporized version of Euripides's *The Bacchae*. Now called *Dionysus in 69*, it is everything *Hair* ought to be: tribal, loving, and rocking. There is no break to sip orangeade in Schechner's theatre.

Instead, the audience is caressed, corrupted, and confronted by the cast. The pursuit of contact is relentless. Sometimes, the audience is abused (when red paint flows, it splatters everywhere). Sometimes, it abuses back (at one performance, a spectator tried to give the hero a hotfoot). Both the cast and the audience are transformed by the theatrical experience into a vital social force.

In the 1968 and 1969 political years, it is impossible to see an apolitical play. In its focus on the conflict between sensuality (and repression) *Dionysus* makes an implicitly political statement. As a drama of inner liberation, it insists that Eros (in all its absurdity) be recognized at the expense of utility. Yippies would as soon demonstrate for Eros as for civil rights since both mean the same thing.

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Barbizon

John Lennon talks

(Continued from page 171)

really. Yours is as true a way of looking at it as any other's way. In "Baby, You're a Rich Man" the point was, stop moaning, you're a rich man and we're all rich men, heh heh, baby!

It's a bit of a mocking song, then?

Well they all get like that a bit, 'cause there is *all that in it, that's the point. As we write them or as we sing them, that happens, you know. And in different takes just the inclination of your voice will change the meaning of the lyrics, and that's why it's after we've done them that we really see what they are. By that time the weight's on it.*

I once heard a twelve-year-old girl singing along with "All You Need Is Love," and she substituted the word "hate" for "love" as she sang.

Could be right, you know. Well, it's like the old gag—"If only I had the Latin"—meaning, if I had the breaks, you know, all you need is love. I just meant it, I felt it, that's what you needed. Of course when I'm down it doesn't work at all, but I believe it in the songs. That's the thing about writing the songs—you say, well, all you need is love, there you go, and it's a bit of a statement, but you've got to do it. You can't live up to it, that's the thing.

I've felt your other mood recently: "Here I stand head in hand" in "Hide Your Love Away," and "When I was a boy, everything was right" in "She Said She Said."

Yeh, right. That was pure. That was what I meant all right. You see, when I wrote that I had the "She said she said," but it was just meaning nothing, it was just vaguely to do with someone that had said something, like he knew what it was like to be dead and then it was just a sound. And then I wanted a middle-eight. The beginning had been around for days and days and so I wrote the first thing that came into my head and it was "When I was a boy," in a different beat, but it was real because it just happened.

It's funny, because while we're recording we're all aware and listening to our old records and we say, we'll do one like "The Word"—make it like that—it never does turn out like that, but we're always comparing and talking about the old albums, just checking up, what is it? like swatting up for the exam—just listening to everything.

Yet, people think that you're trying to get away from the old records.

But I'd like to make a record like "Some Other Guy." I haven't done one that satisfies me as much as that satisfied me. Or "Be-Bop-A-Lula" or "Heartbreak Hotel" or "Good Golly, Miss Molly" or "Whole Lot of Shakin'." I'm not being modest. I mean we're still trying it. We sit there in the studio and we say, how did it go, how did it go? Come on, let's do that. *Like what Fats Domino has done with "Lady Madonna"—"See how they ruhhnnn."*

Are there any other versions of your songs you like?

Well, Ray Charles's version of "Yesterday"—that's beautiful. And "Eleanor Rigby" is a groove. I just dig the strings on that. Like 1930's strings. José Feliciano does great things to "Help" and "Day Tripper."

"Got to Get You Into My Life"—sure, we were doing our Tamla-Motown bit. You see we're influenced by whatever's going. Even if we're not influenced, we're all going that way at a certain time. If we played a Stones record now, and a Beatles record—and we've been way apart—you'd find a lot of similarities. We're all heavy. Just heavy. How did we ever do anything light? We did country music early because that was Ringo's bit. His song on the new album just happens to be country, and we got this old fiddler in. But we weren't aware of the country kick coming in. But there we go, so it's all right. On the new album we've done a blues.

What we're trying to do is rock and roll with less of your philosorock, is what we're saying to ourselves and get on with rocking because rockers is what we really are. You can give me a guitar, stand me up in front of a few people. Even in the studio if I'm getting into it, I'm just doing my old bit, you know, not quite doing Elvis Legs, but doing my equivalent—it's just natural. Everybody says we must do this and that, but our thing is just rocking—you know, the usual gig. That's what this new record is about. Definitely rocking. What we were doing on Pepper *was rocking—and not rocking.*

"A Day in the Life"—that was something. I dug it. It was a good piece of work between Paul and me. I had the "I read the news today" bit, and it turned Paul on, because now and then we really turn each other on with a bit of song, and he just said "yeah"—bang bang, like that. It just sort of happened beautifully, and we arranged it and rehearsed it, which we don't often do, the afternoon before. So we all knew what we were playing, we all got into it. It was a real groove, the whole scene on that one. Paul sang half of it and I sang half. I needed a middle-eight for it, but that would have been forcing it, all the rest had come out smooth, flowing, no trouble, and to write a middle-eight would have been to write a middle-eight, but instead Paul already had one there. It's a bit of a 2001, you know.

A critic has written about "A Day in the Life" as a kind of miniature "Waste Land."

Miniature what?

Eliot's "The Waste Land."

I don't know that. Not very hip on me culture you know.

(Continued on page 210)



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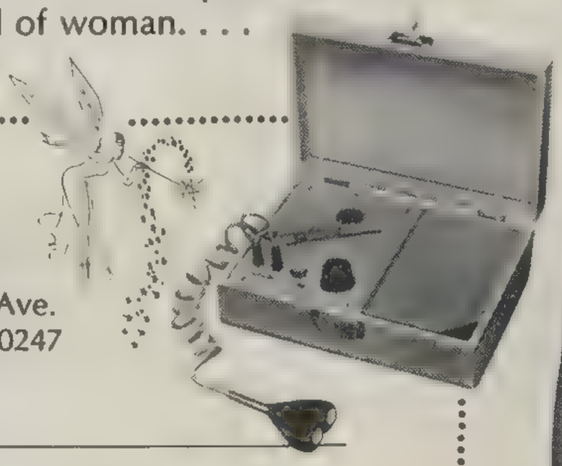


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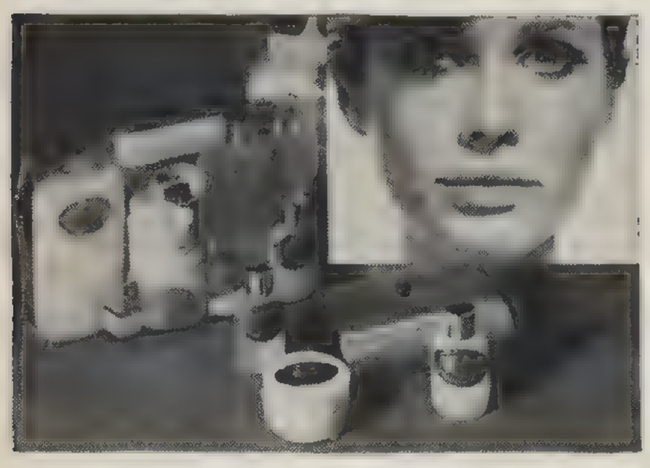


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John Lennon talks

(Continued from page 208)

So you don't see that song as a peak?

No, I don't. I think whatever we're doing now is past what we were doing then. Even if there is no song comparable to it, say. It's just not the scene now. It was only a song and it turned out well and it was a groove—it did do all that—but there's plenty more.

Songs like "Good Morning, Good Morning" and "Penny Lane" convey a child's feeling of the world.

We write about our past. "Good Morning, Good Morning"—I was never proud of it. I just knocked it off to do a song. But it was writing about my past so it does get the kids because it was me at school, my whole bit. The same with "Penny Lane." We really got into the groove of imagining Penny Lane—the bank was there, and that was where the tram sheds were and people waiting and the inspector stood there, the fire engines were down there. It was just reliving childhood.

You really had a place where you grew up.

Oh, yeah. Didn't you?

Well, Manhattan isn't Liverpool.

Well, you could write about your local bus station.

In Manhattan?

Sure, why not? Everywhere is somewhere.

In "Hey Jude," as in one of your first songs, "She Loves You," you're singing to someone else and yet you might as well be singing to yourself. Do you find that as well?

Oh, yeah. Well, when Paul first sang "Hey Jude" to me—or played me the little tape he'd made of it—I took it very personally. Ah, it's me! I said, "Check, we're going through the same bit." So we all are. Whoever is going through that bit with us is going through it, that's the groove.

Was "Hey Jude" influenced —perhaps unconsciously— by mantras?

No, it's nothing conscious—you mean the repeat at the end? I never thought of that, but it's all valid, you see. I mean we'd just come back from India. But I always related it to some early Drifters' song or "You'd Better Move on" or Sam Cooke's "Bring It on Home to Me" or "Send Me Some Loving"—it has that feeling.

Does "Tell Me What You See" have the same singing-to-myself feeling to you?

Not consciously, no. I can't remember, it's way back. As soon as you mention that, I just remember running down the stairs at EMI and we went into the middle-eight, because there wasn't one—that's the picture I get. I'd have to hear it to get the rest of it. Otherwise it's just an image of the day I worked on it, what I went through, what I was going through at the time.

Probably paranoia.

It usually is the case—lost paranoias.

In the *Magical Mystery Tour* theme song you say, "The Magical Mystery Tour is waiting to take you away." In *Sgt. Pepper* you sing, "We'd like to take you home with us." How do you relate this embracing, come-sit-on-my- lawn feeling in the songs with your need for everyday privacy?

I take a narrower concept of it, like whoever was around at the time wanting to talk to them talked to me, but of course it does have that wider aspect to it. The concept is very good, and I went through it and said, "Well, okay, let them sit on my lawn." But, of course, it doesn't work. People climbed in the house and smashed things up, and then you think, "That's no good, that doesn't work." So actually you're saying, "Don't talk to me," really.

We're all trying to say nice things like that, but most of the time we can't make it—90 per cent of the time—and the odd time we do make it, when we do it, together as people. You can say it in a song: "Well, whatever I did say to you that day about getting out of the garden, part of me said that, but really in my heart of hearts I'd like to have it right and talk to you and communicate." Unfortunately we're human, you know—it doesn't seem to work.

How do you feel now about your first couple of albums?

Depends what track it is. I was listening to the very first album a few weeks back, and it's embarrassing. It was embarrassing then because we wanted to be like this. *We knew what we wanted to be but we didn't know how to do it, in the studio. We didn't have the knowledge or experience. But still some of the album is sweet, it's all right.*

Wasn't it about the time of *Rubber Soul* that you moved away from the old records to something quite different?

Yes, yes, we got involved completely in ourselves, then. I think it was Rubber Soul *when we did all our own numbers. Something just happened. We controlled it a bit, whatever it was we were putting over, we just tried to control it a bit.*

Do you feel free to put anything in a song?

Yes. In the early days I'd—well, we all did—we'd take things out for being banal, clichés, even chords we wouldn't use because we thought they were clichés. And even just this year there's been a great release for all of us, going right back to the basics, like on "Revolution" I'm playing the guitar and I haven't improved since I was last playing. But I dug it. It sounds the way I wanted it to sound.

It's a pity I can't do better—the fingering, you know—but I couldn't have done that last year, I'd have been too paranoiac. I couldn't play ddddddddddd, George must play or somebody better. My playing has probably

improved a little bit on this session because I've been playing a little. I was always the rhythm guy anyway, but I always just fiddled about in the background, I didn't actually want to play rhythm. We all sort of wanted to be lead—as in most groups—but it's a groove now, and so are the clichés. We've gone past those days when we wouldn't have used words because they didn't make sense, or what we thought was sense.

But, of course, Bob Dylan taught us a lot in this respect.

Another thing is, I used to write a book or stories on one hand and write songs on the other. And I'd be writing completely free form in a book or just on a bit of paper, but when I'd start to write a song I'd be thinking dee duh dee duh do doo do de do de doo. And it took Dylan and all that was going on then to say, oh, come on now, that's the same bit, I'm just singing the words.

With "I Am a Walrus," I had: "I am he as you are he/ As we are all together." I had just these two lines on the typewriter, and then about two weeks later I ran through and wrote another two lines, and then when I saw something after about four lines I just knocked the rest of it off. Then I had the whole verse and a half and then sang it. I had this idea of doing a song that was a police siren, but it didn't work in the end [sings like a siren]: "I-am-he-as-you-are-he-as. . . ." You couldn't really sing the police siren.

Do you write your music with instruments or in your head?

On piano or guitar. Most of this session has been written on guitar 'cause we were in India writing and only had our guitars there. They have a different feel about them. I missed the piano a bit because you just write differently. My piano playing is even worse than me guitar. I hardly know what the chords are, so it's good to have a slightly limited palette, heh heh.

What did you think of Dylan's "version" of "Norwegian Wood"? ["Fourth Time Around"]

I was very paranoid about that. I remember he played it to me when he was in London. He said, what do you think? I said, what do you think? I said, I don't like it. I didn't like it. I was very paranoid. I just didn't like what I felt I was feeling—I thought it was an out and out skit, you know, but it wasn't. It was great. I mean he wasn't playing any tricks on me. I was just going through the bit.

How do you feel about his new music?

It's fine, you know. I'm just a bit bored with the backing, that's all. But he's right what he's doing because he usually is. I've only heard the "Landlord" album. I haven't heard the acetate, I keep hearing about it. That's something else, you know.

Is there anybody else you've gotten something from musically?

Oh, millions. All those I mentioned before—Little Richard, Presley.

Anyone contemporary?

Are they dead? Well, nobody sustains it. I've been buzzed by the Stones and other groups, but none of them can sustain the buzz for me continually through a whole album or through three singles, even.

You and Dylan are often thought of together in some way.

Yeh? Yeh, well we were for a bit, but I couldn't make it. Too paranoiac. I always saw him when he was in London. He first turned us on in New York, actually. He thought "I Want to Hold Your Hand"—when it goes "I can't hide"—he thought we were singing "I get high"—so he turns up with Al Aronowitz and turns us on, and we had the biggest laugh all night—forever. Fantastic. We've got a lot to thank him for.

Do you ever see him anymore?

No, 'cause he's living his

(Continued on page 212)

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John Lennon talks

(Continued from page 211)

cosy little life, doing that bit. If I was in New York, he'd be the person I'd most like to see. I've grown up enough to communicate with him. Both of us were always uptight, you know, and of course I wouldn't know whether he was uptight, because I was so uptight, I was—all that bit. But we just sat it out because we just like being together.

What about the new desire to return to a more natural environment? Dylan's return to country music?

Dylan broke his neck and we went to India. Everybody did his bit. And now we're all just coming out, coming out of a shell, in a new way, kind of saying: Remember what it was like to play.

Do you feel better now?

Yes . . . and worse.

What do you feel about India now?

I've got no regrets at all, 'cause it was a groove and I had some great experiences, meditating eight hours a day—some amazing things, some amazing trips—it was great. And I still meditate off and on. George is doing it regularly. And I believe implicitly in the whole bit. It's just that it's difficult to continue it. I lost the rosy glasses. And I'm like that, I'm very idealistic. So I can't really manage my exercises when I've lost that. I mean I don't want to be a boxer so much. It's just that a few things happened, or didn't happen, I don't know, but something *happened. It was sort of like a [click] and we just left and I don't know what went on, it's too near—I don't really know what happened.*

You just showed me what might be the front and back album photos for the record you're putting out of the music you and Yoko composed for your film *Two Virgins*. The photos have the simplicity of a daguerreotype. . . .

Well, that's because I took it, I'm a ham photographer, you know. It's me Nikon that I was given by a commercially minded Japanese when we were in Japan, along with me Pentax, me Canon, me boom-boom, and all the others. So I just set it up and did it.

For the cover, there's a photo of you and Yoko standing naked facing the camera. And on the backside are your backsides. At your "For Yoko" show at the Fraser Gallery you just said, "You are here," showed some things that were there, and then people got the horrors. What do you think they're going to think of the cover?

Well, we've got that to come. The thing is, I started it with a pure . . . it was the truth, and it was only after I'd got into it and done it and looked at it that I'd realized what kind of scene I was going to create. And then, suddenly, there it was, and then, suddenly, you show it to people and then you know what the world's going to do to you, or try to do. But you have no knowledge of it when you conceive it or make it.

Originally, I was going to record Yoko, and I thought that the best picture of her for an album would be her naked. I was just going to record her as an artist, we were only on those kind of terms then. So after that, when we got together it just seemed natural for us, if we made an album together, for both of us to be naked.

We're naked in front of a camera—that comes over in the eyes, just for a minute you go!! I mean you're not used to it, being naked, but it's got to come out.

How do you face the fact that people are going to mutilate you?

Well, I can take that as long as we can get the cover out. And I really don't know what the chances are of that.

You don't worry about the nuts across the street?

No, no. I know it won't be very comfortable walking around with all the lorry drivers whistling and that, but it'll all die. We're all naked, really. When people attack Yoko and me, we know they're paranoiac, we don't worry too much. It's the

ones that don't know and you know they don't know—they're just going round in a blue fuzz. The thing is, the album also says: Look, lay off, will you, it's two people—what have we done?

Lenny Bruce once compared himself to a doctor, saying that if people weren't sick, there wouldn't be any need for him.

That's the bit, isn't it? Since we started being more natural in public—the four of us—we've really had a lot of knocking. I mean we're always natural, I mean you can't help it, we couldn't have been where we are if we hadn't done that. We wouldn't have been us either. And it took four of us to enable us to do it, we couldn't have done it alone and kept that up. I don't know why I get knocked more often, I seem to open me mouth more often, something happens, I forget what I am till it all happens again. I mean we just get knocked—from the underground, the pop world—me personally. They're all doing it. They've got to stop soon.

Tony Palmer, in an article for *The Observer*, wrote how he had been predicting the Beatles's failure ever since The Cavern days. All he did was recall the various times he's predicted your failure. And then when he ended this article, he predicted it again. How does he feel?

I just got a letter from him saying he feels fine. Such a lot of mistakes and lies in the article, saying it was Yoko's show and just some very nasty bits about Yoko, just cruel, you know. I don't know what they think we are. They really do think that we're very hard people. I mean they must be hard to do what they do. You just hold your breath and wait.

Couldn't you go off to your own community and not be bothered with all of this?

Well, it's just the same there, you see, 'cause I mean India was a bit of that, it was a taste of it—it's the same. So there's a small community, it's the same gig, it's relative. There's no escape.

Your show at the Fraser Gallery gave critics a chance to take a swipe at you.

Oh right, but putting it on was taking a swipe at them in a way. I mean that's what it was about. What they couldn't understand was that . . . a lot of them were saying, well, if it hadn't been for John Lennon nobody would have gone to it, but as it was, it was me *doing it. And if it had been Sam Bloggs it would have been nice. But the point of it was—it was me. And they're using that as a reason to say why it didn't work. Work as what?*

Do you think Yoko's film of you smiling would work if it were just anyone smiling?

Yes, it works with somebody else smiling, but she went through all this. It originally started out that she wanted a million people all over the world to send in a snapshot of themselves smiling, and then it got down to lots of people smiling, and then maybe one or two and then me smiling as a symbol of today smiling—and that's what I am, whatever that means. And so it's me smiling, and that's the hang-up of course because it's me again. But I mean they've got to see it someday—it's only me. I don't mind if people go to the film to see me smiling, because you see it doesn't matter, it's not harmful. The people that really dig the film. . . . The idea of the film won't really be dug for another fifty or a hundred years probably. That's what it's all about. I just happen to be that face.

It's too bad people can't come down here individually to see how you're living.

Well, that's it. I didn't see Ringo and his wife for about a month when I first got together with Yoko, and there were rumours going around about the film and all that. Maureen was saying she really had some strange ideas about where we were at and what we were up to. And there were some strange reactions from all me friends and at Apple about Yoko and me and what we were doing—"Have they gone mad?" But of course it was just us, you know, and if they *are puzzled or reacting strangely to us two being together and doing what we're doing, it's not hard to visualize the rest of the world really having some amazing image.*

***Time* magazine published an interview with Jean-Luc Godard. . . .**

Oh yeah, right, he said we should do something. Now that's sour grapes from a man who couldn't get us to be in his film [One Plus One *in which the Stones appeared*]*, and I don't expect it from people like that. Dear Mr. Godard, just because we didn't want to be in the film with you, it doesn't mean to say that we aren't doing any more than you. We should do whatever we're all doing.*

But Godard put it in activist political terms. He said that people with influence and money should be trying to blow up the Establishment and that you weren't.

What's he think we're doing? He wants to stop looking at his own films and look around.

***Time* magazine came out and said, look, the Beatles say "no" to destruction.**

There's no point in dropping out, because it's the same there and it's got to change. But I think it all comes down to changing your head, and sure, I know that's a cliché.

What would you tell a Black Power guy who's changed his head and then finds a wall there all the time?

Well, I can't tell him anything 'cause he's got to do it himself. If destruction's the only way he can do it, there's nothing I can say that could influence him 'cause that's where he's at, really. We've all got that in us, too, and that's why I did the "Out and In" bit on a few takes and in the TV version of "Revolution"—"Destruction, well, you know, you can count me out, and in," like Yin and Yang.

I prefer "out." But we've got the other bit in us. I don't know what I'd be doing if I was in his position. I don't think I'd be so meek and mild. I don't know.

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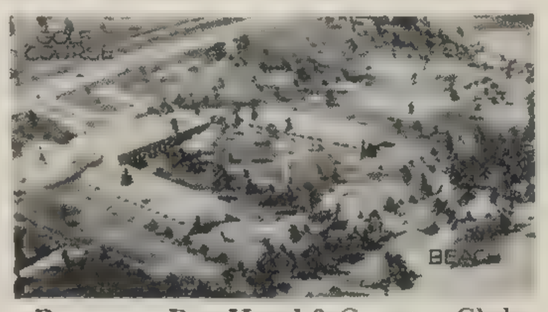
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RUNAWAY BAY



Runaway Bay Hotel & Country Club

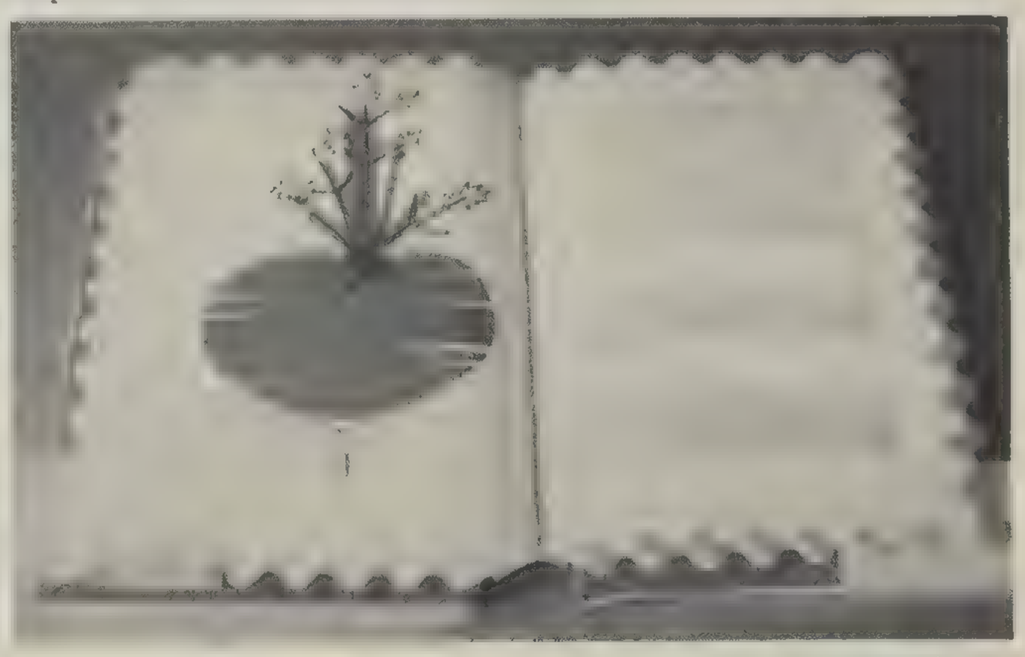
Run. Runaway. Runaway Bay. As romantic as it sounds. A half-mile powdery, white sand beach. Spacious, air conditioned rooms and suites, with private terraces. Villas in the green hills above. Excellent food. Continental and American, with native specialties. Championship-rated, 18-hole golf course. Swimming, skin diving, sailing, boating, fishing, tennis, badminton, sightseeing. Entertainment, floor shows, dancing, crab races, beach barbecues, movies, duty-free shopping! Runaway. Today. Call your Travel Agent or Leonard Hicks, Inc.: New York, Chicago, Miami, Detroit, Washington, D.C., Atlanta, San Francisco, Los Angeles, Honolulu. An Issa Hotel, Nick Brimo, Gen. Mgr.

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Books shaping up

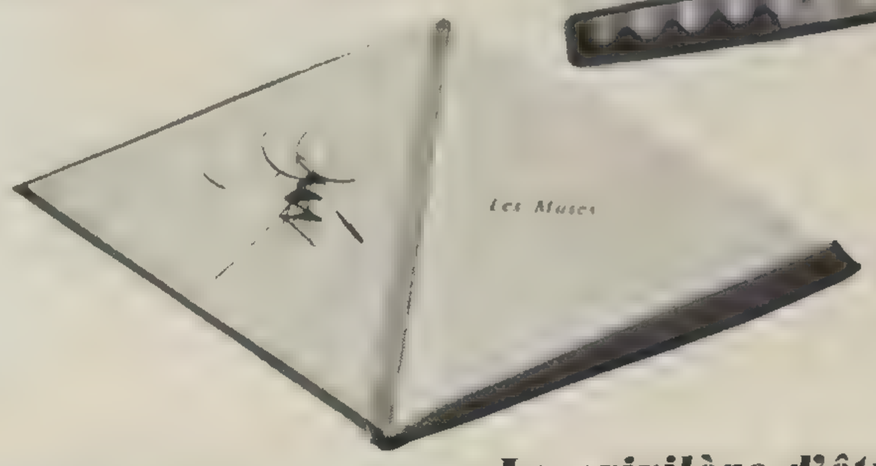
(Continued from page 119)

Witty non-square books, conceived and published by Robert Morel, are small works of art not to be hidden in bookcases. Working in an ancient mill in the South of France, Morel relates the shape of a book to its contents, makes typography a visual involvement. A book becomes a painting to read. One needs no knowledge of French to enjoy these books imported by The Librairie de France in New York.



Le livre des salades, by Fernand Lequenne, is an encyclopaedia of salad makings, salad recipes including ancient cooked ones, and herb lore. Boldly illustrated, it is bound in lettuce-green linen with a clear plastic jacket. Scalloped, recessed pages keep clean . . . $10.95.





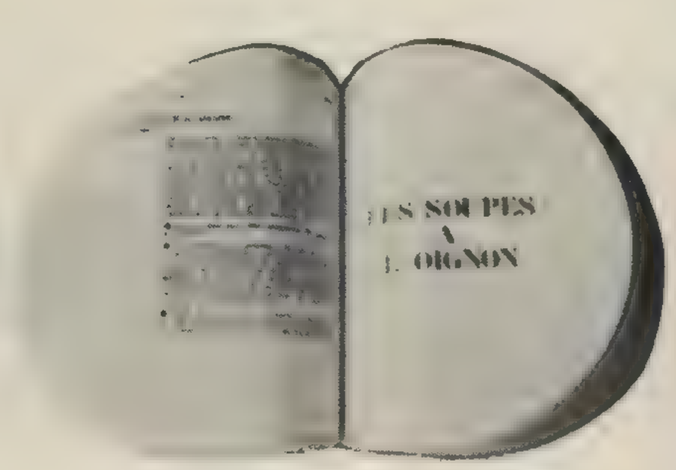
Le privilège d'être is a collection of essays by Georges Mathieu marvellously placed on triangular pages which, when the book is open, make a diamond shape. Bound in purple cloth with lacquer-red marking and end papers, it can stand upright with its pages locked together in a triangular brass shoe. $14.95. Robert Morel sets some books in miniature type. Some are set in type so oversealed that the books can be hung from the walls or ceiling and, so, be read from the bed.





Saint Jacob, a novel by Jean Cabriès, starts right out with page one of the text printed on the shiny white cover. Captivated by reading that, one must buy a copy to follow the action. For more fun, it is hinged half on one side, half on the other. $9.95. A bookmark gives the publishing facts.

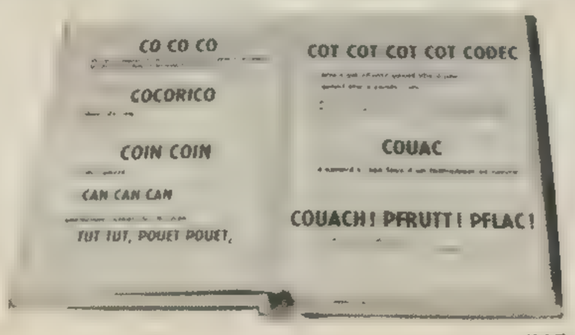




Le livre des soupes: As round and deep as a soup plate, this book of soup-making advice and recipes is by Robin Howe. Its heavy washable covers of white vinyl, with title stencilled in black, are bound together only by two heavy nuts and bolts. $16.95. A group of smaller circular cookbooks can hang in the kitchen from rings through the back, *their* only binding.

Dictionnaire des onomatopées is Bernard Miot's list of sounds, cries and noises found in the French language—with notes on how to make them—become a verbal and visual lark in this black and white volume with a whistle on the cover. $8.85. Librairie de France, 610 Fifth Ave., N. Y. 10020. Custom binders in Paris are: Paul Bonet, 4 Ave. Daniel Lesueur, and M. Bellevallee, 18 Rue du Pré-aux-Clers, Paris.





KAZ

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37th Summer, June 30-August 9, 1969. Music, Drama, Ballet, Painting, Crafts, Photography, Writing, Languages, Skating, Painting Short Courses, June 16-June 28 & Aug. 11-Sept. 6. Write **Director, Banff School of Fine Arts, Banff, Alberta, Canada.**

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Summer Program in Maine
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The Directors of the summer camps, schools, and travel groups listed here will be very glad to give you further information. Letters mentioning VOGUE will receive special consideration.

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In Fla. College prep for credit or review. Beautiful new campus. Developmental reading. Air-cond. classrooms, dorms. June 16-Aug. 1. Co-ed. Boarding, gr. 7-12. Pool, tennis. Beach nearby. **Dir. of Adm., Box VS, Pine Crest Sch., Fort Lauderdale, Fla. 33308.**

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Girls. Accred. courses, grades 8-12. English, French, Spanish, Latin, math, history, drama, devel. reading, art, typing. Small classes. Sailing, pool. Write: **Summer School, Box 158-V, Tappahanock, Va. 22560.**

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Wall Lake, Orland, Ind. Est. 1932. Boys 6-15. Summer school supervised by certified guidance dir. Qualified instructors from winter school. Remedial reading & math. All sports incl. riding. Season $475. **Col. R. V. Coe, 5026 S. Greenwood, Chicago, Ill. 60615.**

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Intensive 6-week and 4-week language programs, coed ages 13-18. All classes & activities conducted in French. Swimming, tennis, sailing complete a delightful summer. European staff. **Dr. Richard T. Gott, Ecole Arcadie, Bar Harbor, Me. 04609.**

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Remedial & developmental courses for average & superior students. Coed 8-15. Certified specialists in reading-math-languages. Full athletic & lake water program. ACA Member. 4, 6, or 8 wks. **Tel. 203-379-0824. Write Box 44V, Pleasant Valley, Conn. 06063.**

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College preparatory courses for makeup, strengthening or acceleration. Remedial Reading. Regular faculty. Small classes. Sailing. All land and water sports. Boys. Grades 7 to 12. Starts July 6th. **Raymond D. Kallstrom, Milford 5, Conn. 06460.**

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Complete academic and camp program for boys and girls who need motivation in learning. Rangeley Lakes Region of Maine. Individualized programming. Land and Aquatic sports including riding, sailing, outpost camping. Professional staff. ACA accredited. Educationally approved. Specialized Program for Perceptually Handicapped. **William V. Smith, 89 Fisher St., Medway, Mass. 02053.**

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Preview of college life in academic-social-cultural program. Preparation for College Bds. Dev. Reading, Math. Refresher & Adv., Conv. Span., French, Russian. App. psych., humanities, drama, art, typing, driver's ed., judo. Supervised study. Lectures. Courses accred. Bd. of Regents. Sports. Dances, live bands. Trips.

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Salt water camp on private bay. Boys 7-15. Sailing, swimming & skiing, riding, fencing, tennis, archery, riflery, shop. Emphasis on individual. 1 counselor to 4 boys. Tutoring. Nurse. 63rd yr. Bklt. **Mr. & Mrs. H. V. Watson, Rt. 2, Reeds Ferry, N. H. 03078.**

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Great Barrington, Mass. Non-denom. 47th yr. Accred. Water, land sports. Physical fitness. Riding, trips. Tutoring. Nurses. Brochure & Parents' Guide. Give age. 6-16. **Mr. & Mrs. E. G. Mann & Dr. E. Storey. Box 188, Gt. Barrington, Mass. 01230 • 413-528-0840.**

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Specifically for OVERWEIGHT BOYS 9-18.

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Hair

(Continued from page 176)

TENSION . . . The stretching of normal undamaged hair rarely breaks the fibre, but removes it from the follicle if it's pulled hard enough. In damaged hair, breakage may result from pulling, brushing, combing. Stretching of hair should be avoided carefully during permanent waving.

TEXTURE . . . In the strict sense of the word, texture refers to the diameter of individual hair fibres, which may be coarse, fine, or medium. These qualities of fibre are intimately related to the feel of hair or the "hand." Diameter of hair is not uniform throughout the scalp, and fine hairs may be adjacent to coarse ones. Generally speaking, children's hair is fine but the hair of adults ranges from fine to very coarse.

TINTING . . . Tinting replaced dyeing as the term to describe the process of changing the natural colour of the hair. More specifically, tinting refers to the use of a permanent hair colourant which mixes a dye ingredient with peroxide.

TONERS . . . The hair-colouring products which impart relatively little colour to the hair may be semi-permanent, temporary, or permanent. Normally, toners require that hair be previously bleached or stripped so that the subtle tints of the toners appear.

TOUCH-UPS . . . Bleached, tinted, or toned hair requires touching up whenever the colour has faded or is lost or when the hair emerging from the scalp is long enough to reveal the natural hair colour. Touch-ups are usually performed by applying colour only to those portions of the hair which need tinting. If the colourant is applied all over the hair, the colour of the previously-tinted hair may be undesirably intensified. To simplify the touch-up, the dye content of some modern shampoo-in hair colourants has been reduced to a level which permits touching up all over the hair.

UNUSUALLY THIN HAIR . . . Although this term is frequently confused with fineness, it refers to the number of hairs on the scalp, and its antonym is *thick hair*. *Fine hair* describes a diameter of hair; its antonym is *coarse hair*. Although it has been written that blond people have finer hair and more hair than brunettes, and that redheads have the coarsest and the fewest hairs, late evidence commits itself only to the possibility that redheads have a slightly smaller number of hairs per square inch than those with blond, brown, or black hair—and the fact that children, being "miniature adults," have finer hair than their elders. In adult men and women, there is no appreciable difference either in hair count or diameter. Non-Caucasian hair has approximately the same diameter as Caucasian hair.

VITAMINS . . . The word here, from one group of brilliant research dermatologists, is that no specific vitamin or food will improve the condition of hair or nails. A balanced diet, an adequate vitamin intake, is all that's necessary. An excess of vitamin A can even produce hair loss.

WAVING . . . Permanent wave is produced by treating hair, wound on curlers, with a series of chemicals which alter hair structure to give it desired wavy configuration. Modern methods involve softening by use of a waving lotion applied to wound hair. After an appropriate period of time, a so-called neutralizer stops the softening action, rehardens the hair, and fixes it in curled position. A good permanent wave, if the hair is not cut, should last no less than three months.

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Maddox

(Continued from page 200)

way. "I reversed everything," said Mr. Messel, "put in a courtyard, built loggias and balconies, added a garden room, and made the living room and dining room open on the sides, keeping the traditional feeling of a house in the West Indies and the character of an old plantation."

The bedrooms and staff quarters are upstairs and on the south side of the house, but all the living is done in the open rooms, out of doors, and every day these change subtly: A new flower springs, leaves fall onto a Pompeian table. And always there are friends from all over who flock to share this felicity of air that makes skin sparkle and seems to do the same for conversation. Here the food is famous—the chicken garnished with truffles, the soufflés as light as the air in the loggia—and Oliver Messel, a quicksilver smiling man, with a memorable gift for mimicry and a fund of extraordinary anecdotes about the theatre, makes everyone feel as though he were an essential part of the Messel pattern for living.

Oliver Messel loves the feeling of jungle around Maddox, a jungle without threat, looking like a Rousseau painting. Although the garden is often compared to his famous sets for *Suddenly Last Summer*, he said: "Obviously, the basic elements are the same, but *Suddenly Last Summer* had something sinister in it. This has not." It is a timeless, prodigal paradise, tumbling towards extravagance and lushness, yet restrained by that knowledge of when to call halt, that is one of Oliver Messel's great theatrical qualities. He could crash audiences into an awareness of colour, turn settings into vivid new worlds, and then catch his effects at their peak, a fraught, superb teeter away from decadence. And here, even plants obey him.

"They were all chosen more for their patterns than for their rarity," Mr. Messel said, and they fall into seductive compositions, delicately striped leaves rising against banked green backgrounds, aloes spiking high behind soft begonias, ferns springing out from dark woolly centres, tendrils clutching at coral and, behind all, an incomparable sea and skyline made intimate by a small fishing boat chugging into view, as if obeying that instinctive Messel demand for theatrical effect.

Yet, here is no flamboyance —this house has grace. Just as Oliver Messel would mix an inspired and extraordinary number of things to get the effects he wanted in the theatre, as ready to pin real diamonds on a neckline as to patch leftover pieces of material together into a splendid gown, so at Maddox, he makes rustication for a column out of coral found on a beach, devises a table to be cast in bronze out of masking tape and wire, and has invented his own beautiful floors by mixing a marl of coral and cement, then covering it with a secret varnish he discovered so that they look like mellow Spanish tile or rare polished marble. His delight in Maddox is also his delight in his team of Barbadian workmen; Oliver Messel, who has always inspired people to work for him with devotion by his enthusiasms and huge appreciation, said: "At Maddox I am part of the village and I have that lovely feeling that the garden and house have been built by friends."

The Racy Stripe. By Dorothy Hubbs

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The elegant eye, circa 1969



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